TEXTILES

A CLASSIFICATION OF TECHNIQUES



ANNEMARIE SEILER-BALDINGER







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Smithsonian Institution Press
WASHINGTON, D.C.

To the memory of Kristin and Alfred Bühler,
whose intellectual legacy it has been my privilege to continue

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Fig. 7 was drawn by Christina Schäublin, fig. 129 by Raphael Voléry; the remaining figures have been prepared by Susanna Gisin, Basel, using the following sources:

12d, 116, 132a-c, 202a-b from: P. Collingwood; Textile and Weaving Structures. London 1987

72b-c, 79, 80b-c, 81c, 82a-c, 83b, 84a-b, 93a-c, 134d-e from: Noémi Speiser; The Manual of Braiding. Basel 1983

94a-c, 96a-e, 98, 100a-b, 101, 202a+c-e from: P. Collingwood; The Techniques of Sprang. London 1974

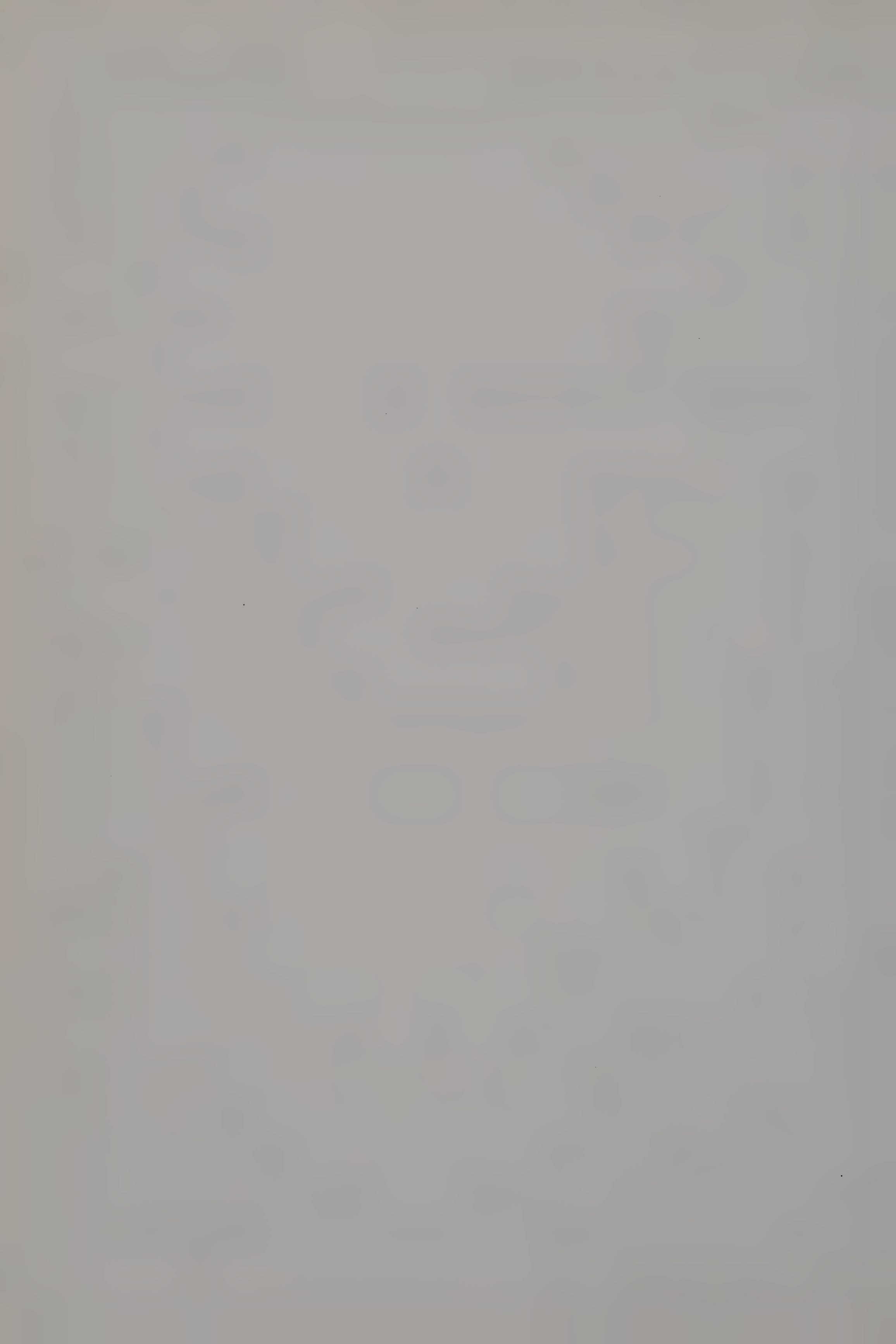
136b-c, 137, 140 from: P. Collingwood; The Techniques of Tablet-Weaving. London 1982

262 from: P. Collingwood; The Techniques of Rug-Weaving. London 1968

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Foreword

This book is a translation of the completely revised and expanded edition of Systematik der Textilen Techniken which appeared in 1991 (Basler Beiträge zur Ethnologie, vol. 32). It is based on the work Grundlagen zur Systematik der gesamten textilen Techniken produced by the pioneering efforts of my teachers Kristin and Alfred Bühler-Oppenheim (Denkschriften der Schweizerischen Naturforschenden Gesellschaft, Vol. LXXVIII, Tl. 2, Zurich 1948), and likewise focuses primarily on production processes and only secondarily on structures. As its title suggests, our classification is based essentially on techniques. It is therefore different in principle from Irene Emery's masterly work The Primary Structure of Fabrics (Washington D.C., 1966), which was discussed and expanded by Ann Rowe in 1984[1] and which is primarily concerned with the structures of finished fabrics. Both approaches have their pros and cons.[2] The "Washington" system has the great advantage that it can be applied to all textile products even if the process by which they are made is unknown or cannot be reconstructed. On the other hand, fabrics are likely to be grouped together even if they are produced by dissimilar methods.

The point is illustrated by the making of a simple piece of plaited fabric without the aid of any implements as opposed to the process of weaving which calls for sophisticated equipment. The structure of the finished material may be the same in both cases. Some intimation of the difficulties involved is given by the fact that, despite the rigour with which Emery adheres to her principle of classification, she cannot wholly dispense with some consideration of the methods of production.

Needless to say, our own system is open to equally pertinent criticism. Classification by methods of production has the great advantage of allowing the various techniques to be graded according to their level of sophistication. In the numerous cases where the working procedures are unknown it is often very hard to determine which method has been used without tedious and difficult investigations. Accordingly, the appendix to this book is intended to provide indications as to the criteria by which the technique used to obtain a given structure can be deduced.

It is undisputed that an exact description of a fabric must take both technique and structure into account, so that the two systems of classification are complementary and neither of them is complete without the other. On the other hand it must always be borne in mind that the number of structures is much smaller than the number of possible production techniques, i.e. there are many ways of obtaining one and the same structure. The terminology adopted in our classification therefore contains inevitable repetitions. The use of the term "weft wrapping" as opposed to "wrapping", for instance, is intended to make it clear that the former is purely a warp fabric technique while the latter is a plaiting method.

I am also aware of the difficulties involved in introducing new terminologies into a foreign language.[3] Robert Williamson and the late Dennis Stephenson have endeavoured to translate the German terms into English in as linguistically and technically correct a manner as possible. In this connection we followed the principle of ensuring that the employed term always expressed the number of thread systems, their relationship to each other and the structure. One exception in this respect is the terminology of knots, where more neutral and more precise designations based upon the mathematical theory of knots would have been desirable. In this case concessions have been made by retaining such customary but completely uninformative terms as (e.g.) "vertical granny knot".

In the case of some techniques notes on notation and theoretical aspects constitute a novel feature. Certain textile processes and structures have been found to display such striking regularities in their thread configurations that these can be handled mathematically.[4]

At all events it is quite conceivable that such an approach might also be instrumental in solving problems in systematics (particularly in the case of multiple-strand braiding and compound weaves).[5]

It is also to be expected that the future will produce "new" techniques.[6] Even the previously known processes are still far from having all been exhaustively investigated or systematised.

The terms given in foreign languages have been extended wherever possible. It is particularly unfortunate that French frequently lacks an appropriate vocabulary.[7]

In the bibliography, as in that of the German edition, works appearing up till 1990 have been included. Many new publications, mainly on the subject of weaving, have been produced since then. It is virtually impossible to include the whole of the world literature on textiles and no claims to completeness are made.

To make the literature easier to consult, the works have been arranged under various headings. Art historical studies dealing purely with stylistic rather than technical questions receive no or only marginal mention. Similarly, articles in technical journals intended for handicraft teachers or work instructors are omitted unless the studies are of a scientific nature.[8] Guidelines to the production of textiles (working instructions) are included only if they form part of a more extensive work.[9] Books or journals expressly devoted to carpets[10] have been omitted since carpet research forms a branch of its own within the field of textile science and would go beyond the compass of this work. The same also applies to the special field of lace.

Bark cloths, papyrus, felt and paper, i.e. fabrics which are not produced, or not solely produced, by mechanical means with the aid of interworking elements, have also been excluded. The "Basle" classification is thus narrower in its scope than Emery's work. In conclusion, an index facilitates reference to the various techniques and structures and to the equivalent terms in foreign languages.

I should like to express my thanks to those who have been instrumental in bringing out this English edition, in particular to the translators Robert Williamson and the late Dennis Q. Stephenson and to Norma Stephenson who carefully went over the manuscript and found time to discuss the terminological problems with me. My thanks also go to my former assistant Irene Reynolds, who helped me to read the proofs, and to my colleague Dr. Christian Kaufmann, who cooperated with Crawford House Press on my behalf whenever I was doing field work in South America.

Basle, December 1993

1. See her article "After Emery: Further Considerations of Fabric Classification and Terminology" (The Textile Museum Journal 23, Washington 1984:53-71).

2. For a neutral assessment of both systems consult Balfet and Desrosiers (1987:270ff.), Larsen (1986:34-36) and Barnes (Man 27,2,1992:418).

3. Particularly difficult problems present themselves in the field of primary textile techniques and warp fabrics (also see Rowe, 1984, 53ff.), whereas for (e.g.) weaving, a suitable vocabulary was available (Emery 1966, Rowe 1977, 1984; Burnham 1980, CIETA 1971).

4. cf. Seiler-Baldinger 1971, 1981, Frame 1984, Gibson 1977, Nordland 1966, Washburn-Crowe 1988 and Praeger 1986. I should like to thank Prof. Hans-Christoph Im Hof (Department of Mathematics, University of Basle), who provided me with the correct English terminology.

5. Nonmathematical approaches to the classification of multiple-strand braiding are to be found in Speiser (1983) whereas Larsen (1986), in spite of a promising chapter on "classification of interlacing", has scarcely anything new or even elucidatory to contribute.

6. As has been the case with ply-splitting (Quick/Stein 1982).

7. Romance languages are peculiarly inappropriate for a textile terminology. The vocabularies of the Centre International d'Etude des Textiles Anciens (CIETA) in Lyons, which have been translated into ten languages (German, English, Danish, Spanish, Finnish, Icelandic, Italian, Norwegian, Portuguese and Swedish), continue to concentrate on more advanced techniques of fabric production, especially on weaving, which accounts for only a small portion of the total number of textile techniques. In Portuguese Ribeiro (1988 inter alia) has taken the matter in hand whereas there is so far no definitive terminology in Spanish (Ann Rowe is presently collaborating with Peruvian colleagues in preparing a Spanish-English textile vocabulary, pers. comm. 1988).

8. e.g. Schweizerische Arbeitslehrerinnenzeitung (Basel, from 1917), Textilkunst (Hanover from 1973), Handwerken zonder Grenzen (Utrecht from 1982), The Bead Journal (Los Angeles from 1975) or Ornament (Los Angeles from 1985).

9. Further references to such books will be found in the relevant journals (see footnote 8), which are addressed to practicians, students and teachers.

10. e.g. Hali, the International Journal of Oriental Carpets and Textiles (London from 1978).

The Techniques of Element Production

For the elements or starting materials for the mechanical production of fabrics we also use the term threads. They may vary widely in material, appearance, strength,elasticity and fineness.



Piaroa woman plying cotton yarn, Majagua, Amazonas, Venezuela. Photo: A. Seiler-Baldinger

Production of Threads

Minimum Processing of the Raw Material

Threads of the simplest possible form are plant and animal products which need only the minimum of processing before use for the production of textiles. The main steps involve the collecting, cleaning, shredding, splitting and cutting of the material (e.g. roots, leaves and stalks), the extraction of fibres from stalks and leaves, and the cutting of skin, leather and metal foils. Elements obtained in this way, in contrast to those discussed below, are invariably rather short and are therefore not suitable for every kind of textile.

Reeling of Long Lengths of Threads

This method is used exclusively for certain types of silk, especially Chinese silk, which are obtained by reeling off the filament in its entire length from the cocoon.

Other terms used:
Abhaspeln von Fäden erheblicher Länge (Seiler-Baldinger 1991:8)
Haspeln, dévider, annaspare, innaspare, dobar, devanar, avhaspla (Burnham 1980:107)

Knotting of Short Elements

Pieces of leaf or bast fibres such as strips of bamboo, or bast of the banana tree or palm leaf, are tied together. After knotting, such threads can be twisted.

Other term used:
Verknüpfen kurzer Elemente (Seiler-Baldinger 1991:8)

Drawing of Metal Threads

Wire drawing is a special process in metal-working technology which is used occasionally to produce threads.

Other term used:
Ziehen von Metallfäden (Seiler-Baldinger 1991:8)

Twisting

Fibres or filaments of the same kind or of different origins are twisted between the hands or on a surface such as the thigh or calf, fresh material being continually added. This method is particularly suitable for long-fibred stem, bark and leaf bast.

Other terms used:
Twisting together two or more filaments (Emery 1966:8)
Throwing, torsion, torsione, torção, torsión, snodd (Burnham 1980:161)
Drillen (Seiler-Baldinger 1991:8)
Verdrillen (Burnham 1980:181)

Spinning

In this case the fibres are not twisted by hand only, but by the use of special implements such as the hand spindle or spinning wheel to which the rotary motion is imparted and at the same time augmented. These processes are particularly suitable for making threads from short fibres or hairs such as wool, cotton, flax or hemp, or from silk cocoons, or parts thereof which cannot be reeled. There are many transitional stages between twisting and spinning just as there are many different types of spinning implements and ways of using them.

Other terms used:
Single spun (Emery 1966:9)
Spinnen (Seiler-Baldinger 1991:8)
Filage, filature (Geijer/Hald 1974:80)
Filer (Burnham 1980:129)
Filare (CIETA 1971:58)
Hilar (CIETA 1971:58)
Fiação (Ribeiro 1988:91)
Spinna (Burnham 1981:129)

Strengthening and Ornamentation of Threads

These methods of thread formation are used to make elements of greater strength and thickness than can be achieved by twisting or spinning and they are also employed for thread ornamentation.

Plying

Two or more threads are twisted together, usually in a direction opposite to that of the spin of the original threads. The process can be repeated (2-ply, 3-ply etc.) and can be carried out manually or with the aid of ancillary equipment such as the ply spindle, gauge, or stick wheel (see direction of twist below).

Other terms used:
Zwirnen (Seiler-Baldinger 1991:9)
Retordre, mouliner (Geijer/Hald 1974:88)
Ritorto (CIETA 1971:74)
Retorcido conjunto simple/múltiple (Mirambell/Martínez 1986)
Tvinna (Geijer/Hald 1974:88)

Jaspé

Threads of different hues are twisted together. If the threads are woven, an "ikat-like" effect is produced in the finished fabric (see Ikat pp. 147-148).

Other terms used:
Jaspieren (Seiler-Baldinger 1991:9)
Screziato (CIETA 1971:28)
Jaspeado (CIETA 1971:28)
Melerad (CIETA 1971:28)

Gimping

A thread which is called a "core thread" is wrapped round with any desired material, which may often be of great fineness. The hue often changes from place to place. Drawn metal threads (gold, silver) are frequently used for this purpose.

Other terms used:
Winding, whipping (Sylwan 1941:102)
Gimpen (Seiler-Baldinger 1991:9)
Filé (Geijer/Hald 1974:81)
Fil guipé, laminato, vergolinato (CIETA 1971:22)
Hilo entorchado (CIETA 1971:22)
Spunnen metalltråd (Geijer/Hald 1974:81)

Braiding

Three or more threads are interlaced to form a flat or three-dimensional braid. These are special forms of a technique for fabric production, like crocheting and knitting (see Plaiting, p. 38).

Other term used:
Flechten (Seiler-Baldinger 1991:9)

Crocheting and Knitting

Solid elastic threads can be formed by crocheting or tubular knitting thin strings. These operations can be performed with the fingers alone, but needles, sticks or forks are often employed (see Crocheting, p. 23 and Knitting p. 24).

Other term used:
Häkeln und Stricken (Seiler-Baldinger 1991:9)

Direction and Angle of Twist

Direction of Twist

The direction of twist of the fibres or individual fibre is important for twisted, spun or plied threads. The direction of twist is designated S or Z, depending on whether the spiral of the thread when held vertically follows the slant of the central portion of the one or other letter. The following symbols are in use:
Single threads:
S-twist of fibres or hairs \
Z-twist of fibres or hairs /
Two-ply thread:
S-twisted or spun, Z-plied V
Z-twisted or spun, S-plied Λ
The same symbols can be used for ply-yarns from more than two single threads, e.g. $_{V}^{3}$ to designate a 3-ply thread, S-twisted and Z-plied.

The direction of twist depends on the working method used for twisting or spinning and plying. If the fibres are twisted together by being rolled with the right hand on the thigh away from the body towards the knee, an S-twist is obtained. A Z-twist results from rolling in the opposite direction.

In spinning, the thread is Z-twisted if the spindle is rotated clockwise and the drawing out done in the opposite direction, whereas an S-twist is obtained by reversing the process.

Other terms used:

Direction of twist: S or Z spun or twist (Geijer/Hald 1974:82, 101)
Drehrichtung S und Z (Seiler-Baldinger 1991:9)
Torsion: tors, tordu S ou Z (Geijer/Hald 1974:82, 101)
Torsione(Burnham 1980:161)
Torção em Z/S (Ribeiro 1988:93)
Snodd: Z-(S-)spunnet, tvinnet (Geijer/Hald 1974: 82, 101)
Z- og S-spinding/tvinding (Bender-Jørgensen 1986:13)

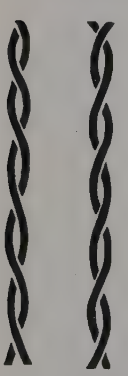


Fig 1: Direction of twist S and Z

Angle of Twist

The angle of twist is important in comparative technical studies. In the case of single spun or twisted threads, the angle of twist refers to the acute angle the slant of the twist forms with the vertical axis of the fibres whereas in plied threads the angle is formed by the relationship of the individual threads to each other.

Other terms used:

Tightness or angle of twist (Emery 1966:11)
Drehwinkel (Seiler-Baldinger 1991:9)

References to Element Production: see pp. 156-157.

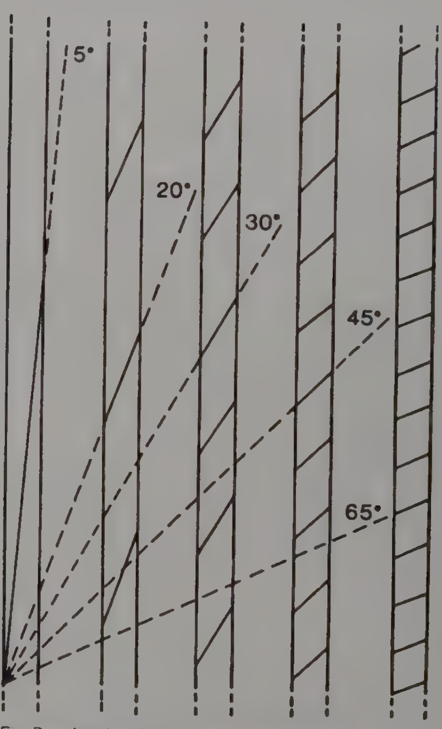


Fig.2: Angle of twist

The Techniques of Fabric Production

As used here, the term "fabric" comprises all the products of textile techniques that consist of basic elements (thread or groups of threads) which have been interworked by mechanical means to obtain the necessary coherence. The fineness and quality of the threads are of only secondary importance. The ordering of the threads in the fabric, for instance the crossing of the threads or thread groups, is known as interlacing. Manufacturing methods and forms of interworking and interlacing provide the basis of the present classification of fabric production.

To start with, we can distinguish between primary processes, i.e. methods using no or very simple implements, and more sophisticated techniques which invariably require equipment and have in their compass weaving and all its preparatory stages. From the technical point of view the second group is more homogeneous than the group of primary processes. It is often impossible to make any rigid classification or assign individual processes to sharply defined groups because of transitional stages between the individual processes. Moreover, even when seen in purely theoretical terms, the technical evolution from primary to more advanced techniques does not follow a single continuous line. The possibilities open to exploration are so diverse that they often lead to side branches or special forms which preclude further development. On the other hand there are many variations which are theoretically possible but remain unexploited.

Because of all these factors it is impossible to avoid overlapping in the classification. One of the results is that identical structures of interworking are repeated within the main groups of processes. In such cases it is the method of manufacture that is decisive.



Nivaclé woman's carrying net, hourglass looping, Gran Chaco, Paraguay, collection A. Seiler-Baldinger

Primary Textile Techniques

Methods of this type must be placed prior to weaving on technical (not historical) grounds. Such fabrics can be made by hand or with the aid of very simple implements. Primary textiles comprise mesh fabrics and plaiting.



Headband of a mummy, overhand knot, Paracas Necropolis, 500 B.C., Peru, IVc 9968

Fabric Production with a Single Continuous Element: Production of Mesh Fabrics

The fabric is produced with one single continuous thread or element (at least in theory) which is worked into meshes at definite and repeated intervals. Depending on the working method and the structure of the fabric, the thread may be of limited or unlimited length, thereby affecting the working method and the fabric structure. Meshes form the interworking elements of single-thread fabrics and they are therefore called mesh fabrics.

Definition of mesh:
The mesh comprises the run of the thread until it is repeated in a course or row, or until there is conformity of pattern in relationship to the adjacent courses or rows (= repeat). The signs "+" and "-" in the run of the thread indicate that the thread is passed over (+) or under (-) a portion of thread.

Definition of course and row:
In contrast to row, which is worked back-and-forth, the course consists of a linear, periodic sequence of meshes which is worked round-and-round.
The feature common to all the groups is that they can be executed in three ways: back-and-forth in the same plane, spiral or circular.

Mesh Formation with a Continuous Element of Limited Length

The meshes are formed by the leading end of the thread, the entire thread being drawn through the mesh last formed. The thread should therefore be of limited length and must be continually extended by attaching new pieces. Longer threads can be used only with an appropriate mesh width; such lengths are normally wound on needles or shuttles. For fine fabrics, and especially for complicated interworkings, an eyed needle is required. Strips of leaf or narrow boards are often used as mesh gauges to ensure uniformity of structure. Makeshift frames are often employed as an aid in the initial stages of making large fabrics. In many cases fingers alone are used.
Meshwork structures with elements of limited length can be classified into three main groups:

1. Linking
2. Looping
3. Knotting

Linking

1. Simple Linking

The thread is stretched over a length corresponding to the desired fabric width or length and loosely wrapped round itself in such a fashion that regularly spaced meshes of the simplest shape are formed. The second row of linking is formed at the lowermost point of the first row (vertical axes A and B). These structures are net-like and very elastic, the meshes being elongated and of diamond shape.
Linking can also be vertical instead of horizontal. Technically, this form approximates very closely to hourglass looping and its linked variants (see pp. 14-16).

Notation and theoretical observations:
The thread passes over 2 linking positions (= links) from A_1-A' and under 2 linking positions (from A'-A_2). This pattern can be written in abbreviated form as 2/2, the sign / representing the vertical axis. (Fig. 3a-b).
There are other possibilities of thread arrangement: 11/11 (Fig. 3c), 2/11 and 11/2 (Fig. 3d). The two latter forms are scarcely ever encountered in practice since an asymmetrical arrangement of threads in relation to the vertical axes would be a serious hindrance to a uniform movement sequence in production.

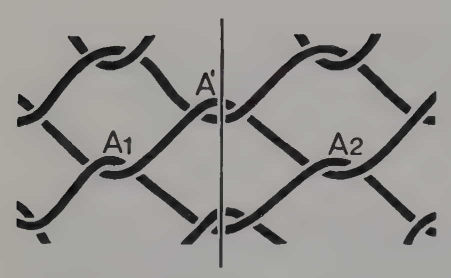


Fig 3a: Thread configuration of a mesh in simple linking 2/2

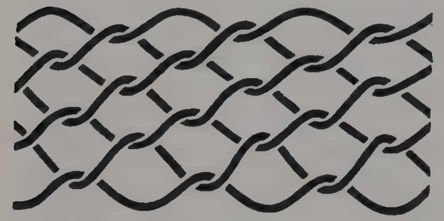


Fig. 3b: Simple linking

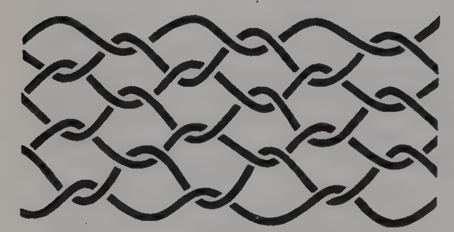


Fig. 3c: Simple linking 11/11

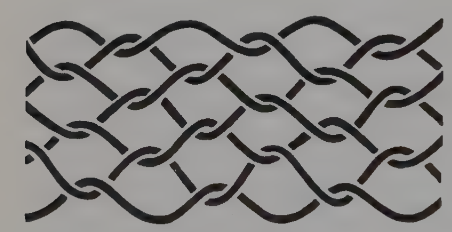


Fig. 3d: Simple linking 2/11 - 11/2

Other terms used:
Needle coiling, plaiting (Siewertsz v. Reesema 1926:63)
Spiralling (Singer 1953:9)
Simple interlacing (Dickey 1964:25)
Spiral interlinking (Emery 1966: 30, 60)
Mesh technique (Cardale-Schrimpff 1972:87)
Einfaches Einhängen (Seiler-Baldinger 1991:13)
Einfache Schlingentechnik (Feick 1917:542)
Spires enfilées les unes dans les autres (D'Harcourt 1934:87)
Reticolo (Mariotti 1982:28)
Acoplamento simple (Ribeiro 1986c:353)
Red sin nudo (Mora de Jaramillo 1974:34)
Enganchar (Vreeland/Muelle 1977:11)
Inhangen (Keppel 1984:30)

2. Linking on a Foundation

On completion of a row of meshes, the thread is passed back under this row before a new series of meshes is made. Alternatively, the thread is stretched out and wrapped round with its free end.

If the added element is not the continuous thread but another thread or even a set of elements, the process must be classified as coiling (see pp. 32-36). The same applies to all other methods of making mesh fabrics on a foundation.

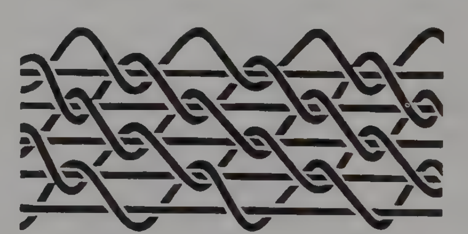


Fig. 4: Linking on a foundation

Other term used:
Einhangen mit Einlage (Seiler-Baldinger 1991:14)

3. Linking and Twisting (Twisted Linking)

Double or multiple linking or linking with one or more twists is obtained if the thread, instead of being simply linked to the meshes, is coiled one or more times around the lowermost points of the previous row. This method increases the fabric strength.

Theoretical observations:
Linking and twisting might also be regarded as linking with skipped meshes.

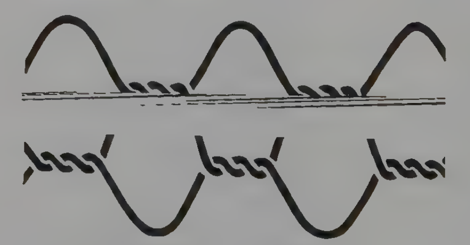


Fig 5: Triple linking or twisted linking

Other terms used:
Link and twist, twisted link, interlinking with an added twist (Emery 1966:9, 62)
Mehrfaches Einhängen (Seiler-Baldinger 1991:14)
Enganchar y torcer (Vreeland/Muelle 1977:11)

4. Linking with Skipping of Rows

Linking with skipped rows is derived from the continuous skipping of individual meshes. In this method, the meshes that have been skipped over in one row are fixed in the next or one of the following sequences of operation. The skipping of rows produces thread intercrossings or interlacings which are reminiscent of plaiting and sprang (see pp. 37, 51ff.). Fabrics produced in this way have an extremely high extensibility in the direction transverse to the meshes and also a higher density than can be obtained with simple linking (Fig. 6).

Notation and theoretical observations:

We distinguish between skipping one (Fig. 6a), two (Fig. 6b), three, four (Fig. 7) five and up to n rows. A mesh thus consists of three links and 1-n thread intercrossings. The number of possible ways (P) in which the run of the element can be arranged increases geometrically with the number of skipped rows (crossings).

The over-under movements of the elements in the links are mutually dependent, thus yielding only one possible way of thread arrangement whereas there are two such possibilities in the skipped rows: up to the half mesh repeat A_1-A' is $P = 2^{n+1}$, in the whole repeat of A_1-A_2 $P = 2^{2(n+1)}$.

Thus for every type of linking with skipped rows, the number of possible variations can be calculated with precision. This is determined by the number of skipped rows (n: in our example n = 4) and by the links (A_1,A',A_2 or B_1,B',B_2). If n rows are skipped, the number is $P = 2^{2(n+1)}$ per mesh repeat (A_1-A_2 or B_1-B_2). Hence in our example (Fig. 7a-b) $2^{2(4+1)} = 2^{10} = 1024$ possibilities.

Just as in simple linking, the notation of the thread arrangement produces in our example for Fig. 6b linking with skipping of two rows $2^{22/22}$ (or 2:22/22) and for Fig. 7a linking with skipping of rows $4^{33/33}$ (or 4:33/33) and means that, between links A_1 and A', the element passes under (-) 3, over (+) 3 threads (or vice versa) up to the vertical axis AB' and then similarly from BA' (or A'-A_2). The A meshes (mesh repeat = A_1-A_2) are differentiated from the B meshes (mesh repeat = B_1-B_2) solely by reversal of the signs (Fig. 7b).

In this process, just as in simple linking, only the variant forms symmetrical to the vertical mesh axis are used. Logically, these correspond to the number of possibilities in a half mesh repeat (A_1-A' or B_1-B'), hence $P = 2^{n+1}$, in our example $P = 2^5 = 32$ axially symmetrical variants.

The axially symmetric arrangement of elements in the A and B meshes causes the latter to be reciprocally modified (i.e. 1/4 of the A-mesh repeat modifies 1/4 of the B-mesh repeat) and consequently the quadrants are related in the following manner: 1A to 4B, 2A to 3B, 3A to 2B, 4A to 1B (Fig. 7b).

In this way the number of possible variations is again reduced to $2^{(n/2)+1}$, which in our example yields $2^3=8$. There are also similar reductions in complex forms of interconnected looping (see pp. 13-14). These variant forms are limited for practical reasons and which ones are selected depends on the working method, i.e. the cultural background of the producer. If the rows are counted serially during production, the meshes of the uneven rows (1,3,5 etc.) are superimposed on each other (A meshes in the thread arrangement A_1 A_2), and with a slight upward shift, the meshes of the even rows (2,4,6, etc. B meshes, in the thread arrangement B_1 B_2). Thus in the completed fabric the A and B meshes alternate with each other in a slightly staggered pattern (see Fig. 7).

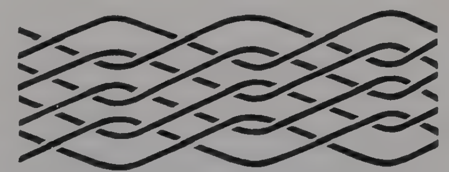


Fig. 6a: Linking with skipping of one row 1:3/3

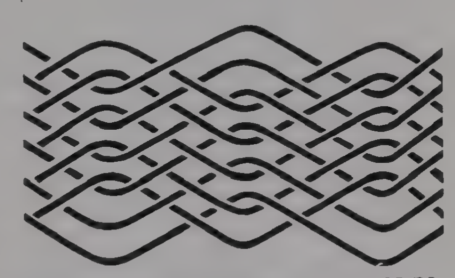


Fig. 6b: Linking with skipping of rows 2:22/22

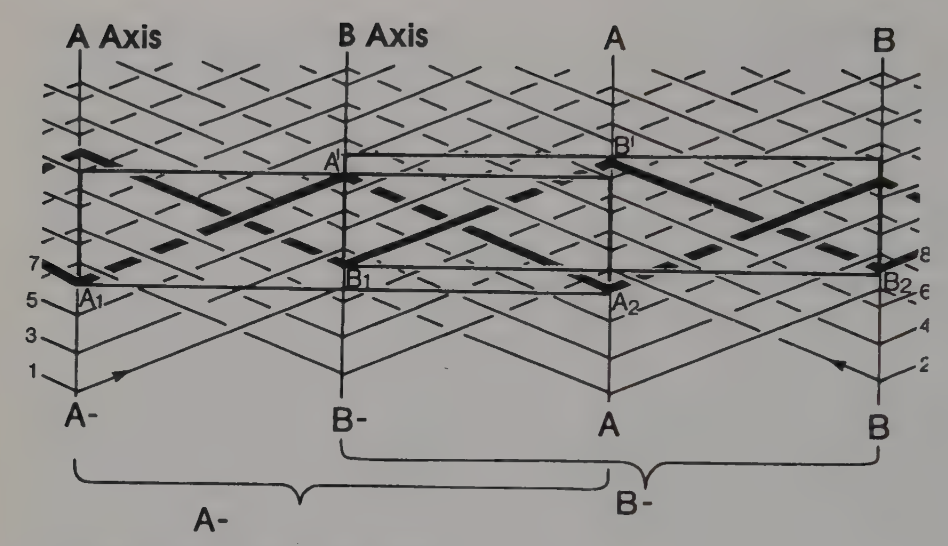


Fig. 7a: Linking with skipping of rows 4:33/33

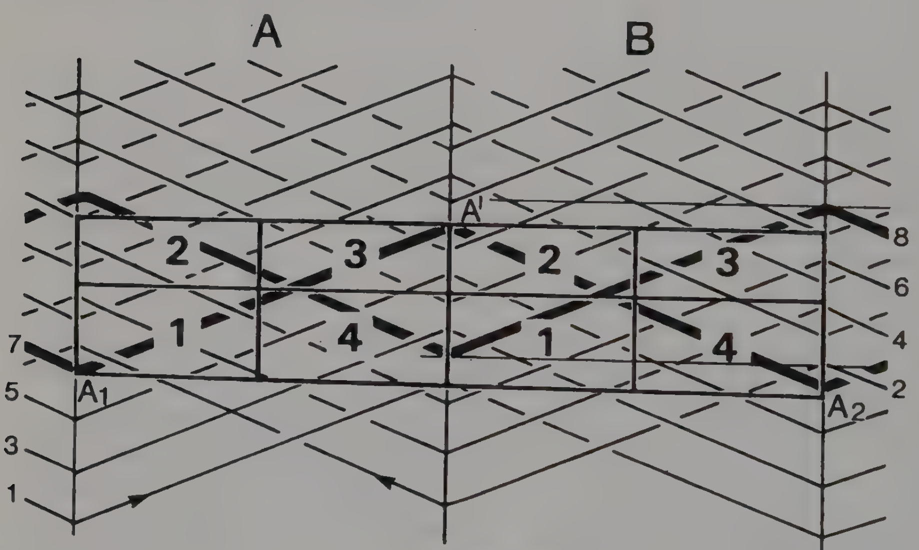


Fig. 7b: Linking with skipping of rows 4:33/33, with quadrants

Other terms used:

Einhängen mit Überspringen von Reihen (Seiler-Baldinger 1991:15)
Enmallado, urdido (Littlefield 1976:97)
Acoplamento com malha saltada (Ribeiro 1986c: 353)

Looping

In all fabrics of this type, the element is formed into loops. Coarser fabrics are made with the fingers and sometimes a gauge is used. Finer fabrics, for instance the so-called needle laces, require eyed needles. Depending on the loop size and the fineness of the yarn, fabrics of widely different appearance and variable extensibility are obtained.

There are numerous variations of looping which are distinguishable by:

- the basic loop form, which can be single, twisted or double, the latter being possible with one or more added twists,
- the relationship to the adjacent rows, e.g. by lateral interlinking (interconnected looping), with the possibility of skipping loops,
- the relationship to the adjacent rows by the linking of the continuous thread into the meshes of the preceding row (row skipping still possible) by piercing or encircling the loops of the next rows (pierced or encircled looping).

Other forms can be obtained by returning the thread on the completion of a row and encircling it with the loops of the next row (looping on a foundation, Fig. 8) If two sets of elements are used, the technique must be classified as coiling (see pp. 32-36).

To produce coloured patterns, parts of the continuous thread are dyed during the work process, replaced by threads of a different colour, or several threads of different colour are used together, the thread not required at any time often being hidden as an inlay or foundation (Fig. 8, looping with inlay).

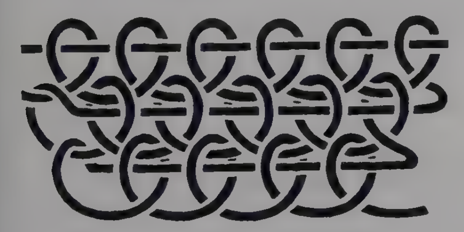


Fig 8: Simple looping on a foundation

Other terms used:

Buttonhole over a thread (Bird/Bellinger 1954:100)
Simple loop over transverse yarns (Dickey 1964:14)
Einfaches Verschlingen mit Einlage (Seiler-Baldinger 1991:17)
Point de Venise (D'Harcourt 1934:89)
Enlace simple com embutimento (Ribeiro 1986c:365)

- the loop forms (linking the element of the next row into the meshes of the preceding row without lateral interlinking of the loops).

1. Simple Looping

This basic method differs from linking in that the yarn is linked with a mesh of the previous row and laid in the form of a loop crossed with itself in S- or Z-direction (left-over-right or right-over-left crossing) (Fig. 9a-b).

If the work is done in a circular fashion, i.e. in circular rows, or in back-and-forth rows with reversal of the workpiece, both faces are identical and show the same crossing of loops. With back-and-forth working in rows without reversal of the workpiece, on the other hand, one row exhibits S- and the other Z-crossed loops, both faces again being identical. Depending on mesh width, very firm or very elastic fabrics can be made.

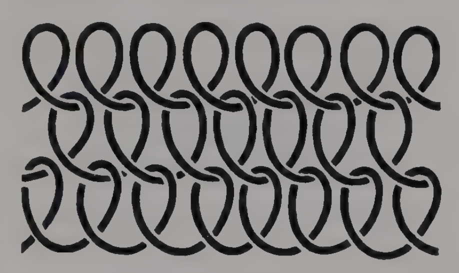


Fig. 9a: Simple looping with S crossing

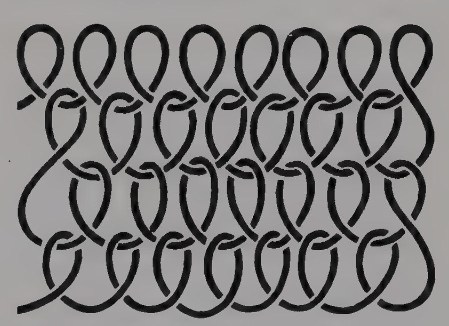


Fig. 9b: Simple looping with counter crossing S and Z

Other terms used:

Most primitive style of coiled netting (Mason 1890:264)
Coiled without foundation (Mason 1902:532)
Simple loop (Davidson 1935:120)
Plain looping (Miner 1935/36:182)
Half-hitch loop (Engel 1963:38)
Simple looping, buttonhole looping (Emery 1966:31)
Plain coiling (Weitlaner-Johnson 1966/67:196)
Simple knotless netting (Cardale-Schrimpff 1972:172)
Einfaches Verschlingen (Seiler-Baldinger 1991:17)
Gewöhnlicher Tüllstich (De Dillmont 1902:483)
Einfache Schlingentechnik (Radin 1906:936)
Point de tulle simple (D'Harcourt 1934:88)
Vannerie spiralée à une seule nappe (Leroi-Gourhan 1943:228)
Enlazado sencillo (Weitlaner-Johnson 1977:93)
Red de lazos (Alfaro Giner 1984:149)

Enlazado simple (Rolandi 1971:89)
Enlace simple (Ulloa 1985:16)
Cestería en espiral sin armazón (Mora de Jaramillo 1974:342)
Enlace simple (Ribeiro 1986c:353)
Inhanged lussen (Keppel 1984:30)

2. Double Looping

Instead of one loop as in the case of simple looping, two loops in opposite direction are formed. The method is practically never used for fabric production. This is the case only with interlinking with adjacent meshes (Fig. 13).

The method is theoretically interesting because many of its laterally interconnected variations are similar to those of linked hourglass looping. The loops can be all with S-crossing or alternately with S and Z crossing (counter-crossing).

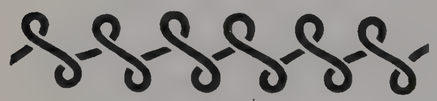


Fig. 10a: Double looping with S crossing

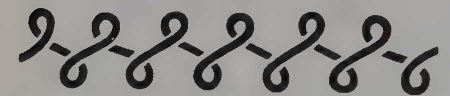


Fig. 10b: Double looping with Z crossing



Fig. 10c Double looping with counter crossing S and Z

Other terms used:
Fagoting (Birrell 1959:315)
Doppelschlaufiges Verschlingen (Seiler-Baldinger 1991:18)
Einfacher russischer Stich (De Dillmont 1902:606)

3. Twisted Looping

The loop is formed by the addition of one or more turns of the element about itself (Fig. 11a) which results in double or multiple-twisted loops (Fig. 11b). Twisting can be combined with single or double looping (Fig. 11c).

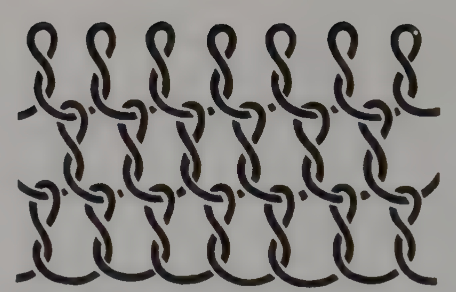


Fig. 11a: Twisted looping with S crossing

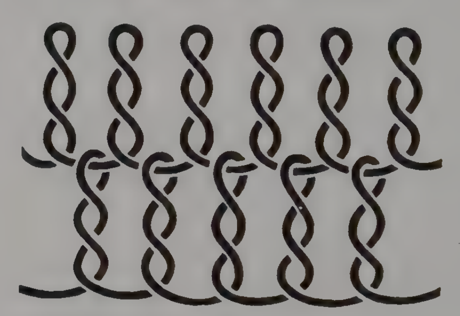


Fig. 11b: Triple twisted with S crossing



Fig. 11c: Twisted double looping with S crossing

Other terms used:
Loop and twist(s) (Davidson 1935:122)
Loop and double, triple, quadruple...twist (Singer 1935:13)
Lace stitch (Hald 1950: 289)
Buttonhole plain (Bird/Bellinger 1954:100)
Twisted half-hitch looping (Birrell 1959:316)
Twisted loop (Engel 1963:38)
Loop and twist, twisted buttonhole stitch (Emery 1966:31)
Full turn looping (Weitlaner-Johnson 1966/67:196)
Mehrfaches Verschlingen (Seiler-Baldinger 1991:18)
Point de tulle compliqué (D'Harcourt 1934:88)
Técnica de gaza con torsión (Weitlaner-Johnson 1977:111)
Lazos cerrados con torsión (Nardi 1978:40)
Red de lazos doble (Alfaro Giner 1984:149)

Twisted double looping:
Fagoting (Birrell 1959:315)
Loop and twist(s) in which adjacent units are oriented in opposite directions and introduced into adjacent rows to form a compound loop and twist pattern (Dickey 1964:19)
Mehrfaches doppelschlaufiges Verschlingen (Seiler-Baldinger 1991:19)
Gedrehter russischer Stich, Säulenstich (De Dillmont 1902:606f.)

- the relationship to adjacent meshes: interconnected or laterally linked looping:

4. Simple Interconnected or Laterally Linked Looping

The individual loops in each row are laterally linked. A loop can be linked with the preceding one, i.e. in the second mesh formation, in the second turn (Fig. 12a), or with one that is further separated (Fig. 12b-d). This process can also be designated as skipping of meshes.

Notation and theoretical observations:

For an accurate description of complex forms of interconnected looping, numerical symbols must be used to reproduce the thread arrangement. Just as in linking with skipping of rows, the thread arrangement for connecting to the second to nth turn is in axial symmetry to the vertices of the meshes (again with reversed signs). So the crossing pattern of the element in one half of the mesh is sufficient indication. Thus interconnected looping 3:212 means "interconnected in the third turn with the thread pattern $\pm 2 \mp 1 \pm 2$ (Fig. 12b). The number of crossings alters according to the number of turns whereas the number of links remains constant. In the nth turn the crossings amount to $C_a = n\text{-}1$ up to the link and $C_b = n\text{-}2$ after the link. The number of theoretically possible thread arrangements is thus

$P = 2^{Ca+Cb}$ or $2^{(n-1)+(n-2)} = 2^{2n-3}$

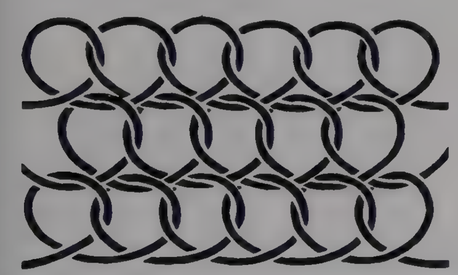


Fig. 12a: Simple interconnected looping in the second turn

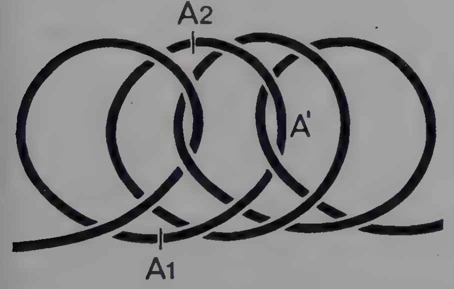


Fig. 12b. Interconnected looping in the third turn (A_1-A'-A_2: thread movement 3:212)

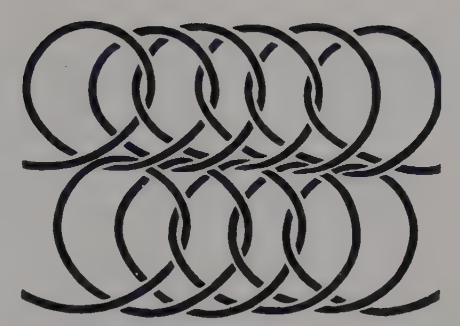


Fig. 12c: Looping interconnected in the third turn: thread movement 212

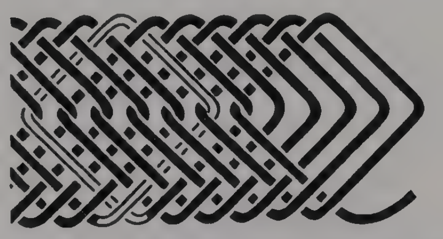


Fig. 12d: Looping interconnected in the sixth turn (6:2441)

Other terms used:

Cycloidal curling of a single element (Mason 1908:36)
Simple loop interlocking with one loop on all sides (Davidson 1935:120)
Interlocking simple loops (Singer 1935:12)
Interlocked half-hitch looping, circular looping (Birrell 1959:316)
Simple loop interlocking with the second loop on each side (Dickey 1964:17)
Einfaches verhängtes Verschlingen (Seiler-Baldinger 1991:19)
Geflochtener Türkischer Bogen (Mooi 1977:116)
Enlace interconectado lateral/terminal (Ribeiro 1986c:365)
Zijdelings lussen (Keppel 1984:30)
Nålbindning (Nylén 1969:316)

5. Double Interconnected Looping

As a means of fabric production, double looping is used only in its interlinked forms. Here again the loops can be connected with those of the adjacent or further situated meshes (in the second to nth turn), this being performed in the two loops either uniformly (Fig. 13a) or in different ways (Fig. 13b). Twisted double interconnected looping can also be linked laterally. However, these forms are identical with those of twisted interconnected loopings of the type of "linked" and "linked interconnected hourglass looping" (see pp. 14-16, Fig. 17-18).

Notation and theoretical observations:

As in the processes already referred to, the thread pattern of double interconnected looping can also be stated in numerals up to the apex of the mesh. Fig. 13a diagrams the type "connected in 2nd turn with thread pattern -1+2-2+1" whereas Fig. 13b shows the type "connected in the 2nd and 3rd turn with the thread pattern -2+3-2+1".

If the number of turns in both loops is the same, there will be thread crossings C = 4(n-1). Consequently the number of theoretically possible thread arrangements is $P = 2^{c-1} = 2^{4n-5}$. If the number of turns of the two loops, n_a and n_b, are different, the number of thread crossings $C = 2(n_a+n_b-2)$ and that of the theoretical possibilities $P = 2^{2(n_a+n_b)-5}$.

The process has been continually confused with interconnected hourglass looping.

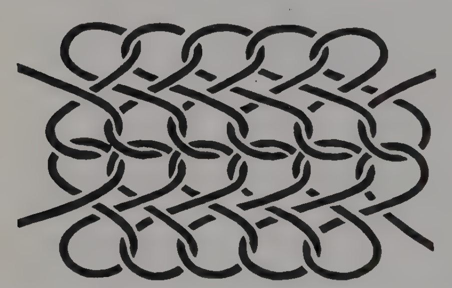


Fig. 13a: Double interconnected looping in the second turn

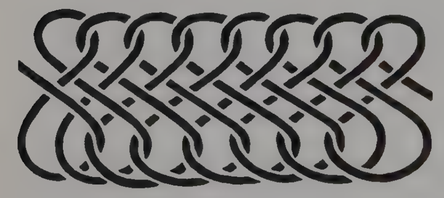


Fig. 13b: Double interconnected looping in the second and third turns

Other terms used:

The loop of the units does not interlock (connect), but hangs pendant as simple loop from the preceding row. Staggered hourglass, the cross-bar extends to lock with the two adjacent units forming a slightly staggered effect (Dickey 1964:24)
Figure eight looping (overlapping and interlaced) (Emery 1966:33)
Doppelschlaufiges verhängtes Verschlingen (Seiler-Baldinger 1991:20)
Enges Sanduhrverschlingen (Bühler-Oppenheim 1948:100)
Verhängter Hexenstich (Hinderling 1959:37)
Enlace interconectado com malha-ampulheta (Ribeiro 1986c: 365)

6. Twisted Interconnected Looping:

As in simple looping, loops can also be laterally linked in twisted looping. There are innumerable variations possible by altering the number of connecting points between the loops (base, final loop or intervening twists) and changing the span of the interconnections (number of turns) which can be varied or uniform throughout (Fig. 14a-b).

These factors must be taken into account when describing processes which are not featured separately. Fig. 14a shows a "triple-twisted looping connected in the middle twist" and in Fig. 14b a "quintuple-twisted looping connected in the fourth twist".



Fig. 14a: Twisted looping connected in the middle twist



Fig. 14b: Twisted looping connected in the fourth twist

Other terms used:

Loop and twist with an interlocking with adjacent loops. This is merely another variation of the loop and twist technique (Singer 1934:19)
Twisted eight looped = TW/L (Engel 1963:38)
Mehrfaches verhängtes Verschlingen (Seiler-Baldinger 1991:21)

6.1. Hourglass Looping

Hourglass looping is in fact a twice-twisted looping interconnected in the second turn. It is one of the most popular and widely distributed processes of twisted looping.

Notation and theoretical observations:

There are only two possible thread configurations for hourglass looping, and these are $\pm 1 \mp 2 \pm 1$ and $\pm 1 \mp 1 \pm 1 \mp 1$. If thread configuration -2 is chosen for the first variant, Z-oriented (Fig. 15a) loops are obtained

whereas S-oriented loops are obtained with +2 (Fig. 15b) and a herringbone structure results from thread arrangement 1111 (Fig. 15c).

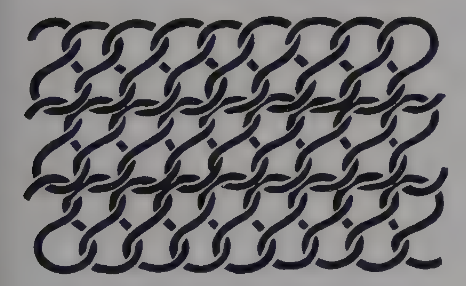


Fig. 15a: Hourglass looping with Z crossing

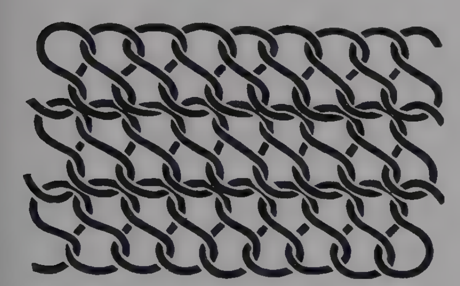


Fig. 15b: Hourglass looping with S crossing

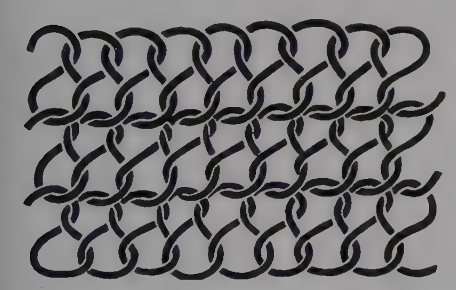


Fig. 15c: Hourglass looping with counter crossing

Other terms used:

Figure eight stitch (van Reesema 1926:65)
Type III hourglass pattern (Davidson 1935:122)
Type I: the loops of one mesh are directly and simply inserted into the loops of the next mesh (Engel 1963:37)
Double interconnected looping, figure eight or hourglass (Emery 1966:33)
Sanduhrverschlingen (Seiler-Baldinger 1991:21)
Doppelte Schlingtechnik (Radin 1906:931)
Doppelschlingtechnik (von Bayern 1908:145)
Enlace interconectado com malha-figura de 8 (Ribeiro 1986c: 365)

6.2. Interconnected Hourglass Looping

If the loops of the hourglass configuration are interconnected not with the next mesh but with one of the following meshes of a row, the result is interconnected hourglass looping. Again the span of the links may be equal in both twist and loop or different. The structure is deceptively similar to that of double interconnected looping but never identical with it.

Notation and theoretical observations:

If the twists and the loops are linked at equal distances in the nth turn, i.e. if $n_a = n_b$, the number of thread crossings $C = 2(2n-3)$ and there are $2^{2(2n-3)-1}$ possible thread arrangements. If the turn numbers in a and b are different, $C = 2+2(n_a-2)+2(n_b-2) = 2(n_a+n_b-3)$ and there are $2^{2(n_a+n_b-3)-1}$ possible thread arrangements.
The formula thus also shows the differences between double interconnected looping and interconnected hourglass looping.

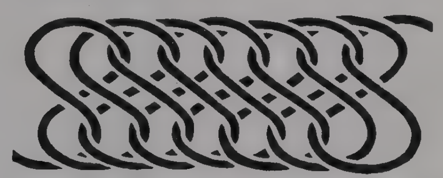


Fig. 16a: Interconnected hourglass looping with equal spacing 3^{242}

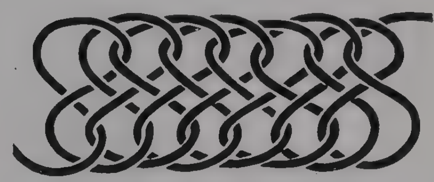


Fig. 16b: Interconnected hourglass looping with equal spacing 3^{2222}

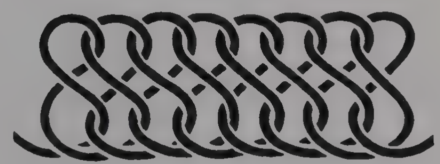


Fig. 16c: Interconnected hourglass looping with unequal spacing

6.3. Linked Hourglass Looping

Linked hourglass looping is a multiple-twisted looping which is uniformly linked in all twists and the final loop, the number of twists, n, being an even number. Fabrics made by this method are simil[illegible]n appearance to simple

linking, i.e. if n > 20, simple linking is the appropriate term. Depending on the thread configuration, the mesh structure can be S- or Z-twisted.

Notation and theoretical observations:

Instead of "n-fold interconnected looping", the variations of the process are described as "n-fold linked hourglass looping", with n denoting the number of connecting points (links) between the reversing mesh loops. Thus our example (Fig. 17) is not a "quadruple-twisted looping linked in all twists" but "twofold linked hourglass looping". With n-fold linked hourglass looping, the number of crossings is $C = 2n$, the number of possible variations $P = 2^{2n-1}$.

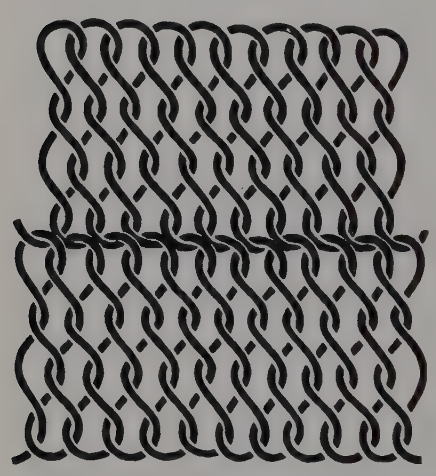


Fig. 17: Linked hourglass looping

Other terms used:

Simple looped over bind (Kroeber/Wallace 1954:132)
Eingehängtes Sanduhrverschlingen (Seiler-Baldinger 1991:22)
Überlanges Sanduhrverschlingen (Hinderling 1959:36)
Réseau à spires enfilées les unes dans les autres (D'Harcourt 1934:87)
Enlace de ampulhetas acopladas (Ribeiro 1986d:391)

6.4. Interconnected Linked Hourglass Looping

Like the ordinary figure-eight looping, linked hourglass looping can be connected laterally. Variations are obtained from the uniformity or disuniformity of the connection in the base and final loop as well as from the different ways in which the twists are linked. Here again it is appropriate to speak of linking with skipping of rows (see pp. 9-10) if the twists are n > 20, providing all the interconnections have received equal treatment.

Notation and theoretical observations:

In theory interconnected linked hourglass looping can also be derived from double interconnected and twisted looping.
The difference between simple and double looping is therefore removed if quadruple and more twisted looping and twofold to n-twisted double looping are connected laterally.
Just as in the preceding processes, we obtain from n-fold linked hourglass looping connected in n_a and n_b the formula $C = 2(n_a+n_b+n-1)$ for the number of thread crossings and the formula $P = 2^{2(n_a+n_b+n-1)-1}$ for the number of possible thread configurations.

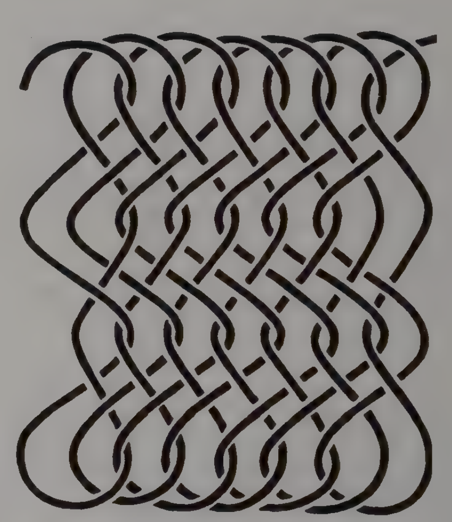


Fig. 18: Interconnected linked hourglass looping

Other terms used:

Figure of eight (Davidson 1935:122)
Complex interlocked hourglass looping (Birrell 1959:317)
When the eight looped fabric forms a chevron pattern we have called it the M-type (Engel 1963:36,38)
Figure of eight pattern in which the working strand crosses from the top of the completed unit over the full breadth of the unit to begin to the far side of that unit to start; figure of eight pattern which connects with two adjacent units to each side with the same row (Dickey 1964:22)
Linking with 2/2-2/2 interlacing (Grieder 1986:27)
Laced interlocking double hourglass (Dickey 1964:24)
Eingehänges verhängtes Sanduhrverschlingen (Seiler-Baldinger 1991:23)
Eigentliches Achterverschlingen; enges Sanduhrverschlingen (Hinderling 1959:35 and 37f.)
Fischgratverschlingen (Hinderling 1959:29ff.)



PLATE 1. Adornment of an Abelam warrior, linking with skipping of rows with nassa shells, Ilahine, Maprik, Papua-New Guinea, Vb 12607

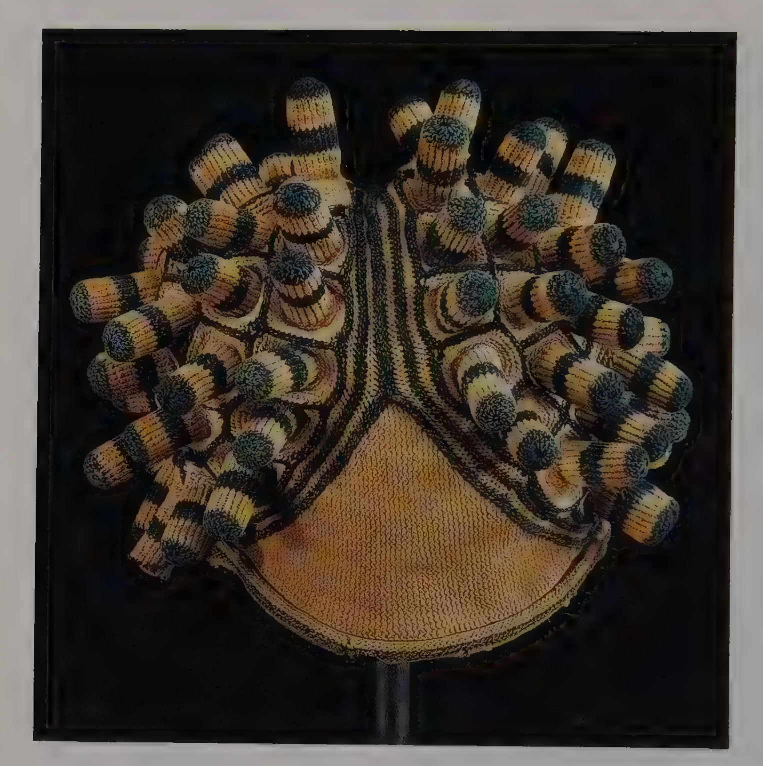


PLATE 2. Hat from Bamum, Cameroon, simple and encircled looping, III 26293



PLATE 3. Mask of the Chokwe, pierced looping and plaiting, Angola, III 19446

6.5. Cord Looping

Cord looping represents a special form of twisted interconnected looping with unequal spacing. Fabrics produced by this method are ribbed on one side (Fig. 19a) and smooth on the other side (Fig. 19b). Depending on the working direction the ribbed side has S- or Z-twisted wales or "cords".



Fig. 19a: Cord looping: face

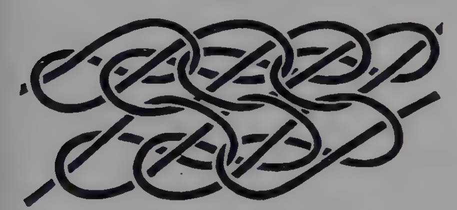


Fig. 19b. Cord looping. reverse

Other term used:
Kordelverschlingen (Seiler-Baldinger 1991:24)

The relationship to the meshes of the adjacent row:

7. Simple Pierced Looping

In pierced looping the element is not linked into the mesh but through the loop of the preceding row. Double looping is rarely worked by piercing.



Fig. 20: Simple pierced looping

Other terms used:
Half-hitch through half-hitch (Davidson 1935:121)
Intra half-hitch looping (Birell 1959:317)
Looping into loops (Dendel 1974:86)
Einfaches durchstechendes Verschlingen (Seiler-Baldinger 1991: 24)
Doorstekend lussen (Keppel 1984:30)

8. Pierced Interconnected Looping

As in simple pierced looping the thread is also drawn through the loop of the preceding row in the interconnected version. The more distant the loops which are interconnected, the more complex the structure becomes.
These methods are known collectively as "Vantsöm".

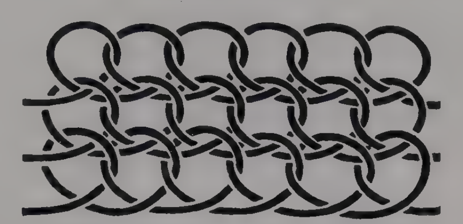


Fig. 21: Pierced interconnected looping

Other terms used:
Simple loop interlocking with each adjacent loop of its own row and with two loops of the adjacent rows (Davidson 1935:120)
Interlaced weave (Belen 1952:48)
Durchstechendes verhängtes Verschlingen (Seiler-Baldinger 1991:24)
Doppelt durchstechendes Verschlingen (Bühler-Oppenheim 1948:101)
Réseau à boucles imbriquées (D'Harcourt 1934:90)
Enlace interconectado lateral-terminal (Ribeiro 1988:120)
Nålebinding technique (Walton 1989:343)

9. Encircled Looping

The thread is taken behind the ascending and descending portions of the loops in the previous row and then simply looped. The structure obtained is similar to that produced by crossed knitting. If the working is circular and differently coloured elements are used, which do not float on the back side but also serve as the basis, the technique should be strictly classified as ornamental (cf. Embroidery). Such borderline cases are known mostly from pre-Columbian Peru.
Needless to say, encircling is a process which can also be used with interconnected looping (Fig. 23) and with twisted as well as double looping.



Fig. 22a: Encircled looping: face

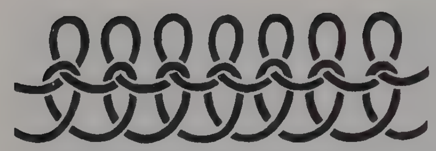


Fig. 22b: Encircled looping, reverse

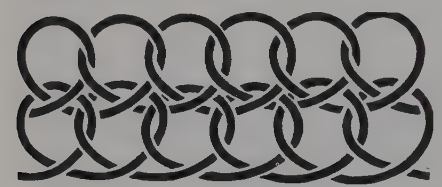


Fig. 23: Encircled interconnected looping

Other terms used:
Three dimensional knitting, needle knitting (O'Neale/Kroeber 1930:32, 37ff.)
Half-hitch around half-hitch (Davidson 1935:121)
Knit stem stitch (Bird/Bellinger 1954:100ff.)
Pseudo knit looping, Ceylonstitch (Birrell 1959:315)
Cross-knit loop (Emery 1966:48)
Umfassendes Verschlingen (Seiler-Baldinger 1991:24)
Point de tricot à l'aiguille à chas (D'Harcourt 1930:208)
Point de boucle (apparence de tricot) (D'Harcourt 1934:91)
Enlace circumscrito (Ribeiro 1986d:390)
Omvattend lussen (Keppel 1984:30)

Knotting

Knots are made by tightly drawing loops and thus securing the meshes. They are used for a wide variety of purposes. Here we are concerned only with their use in textile manufacture. For fabric production knots must be formed sequentially (i.e. the individual knots consist of two parts) either to and fro over a given width or in a circular fashion. In the first case the appearance of the knot changes from row to row and the two fabric sides are identical. In the second case the back side of the fabric differs in appearance from the front. Fabric-forming knots usually comprise two elements: the loop of the preceding row and the knot-forming thread. If knots consist of multiple threads, the technique must be designated interknotting (e.g. macramé, see p. 47). Unlike loops or meshes knots can be moved only with difficulty or not at all. The fabrics have therefore only a limited elasticity. Knots can be formed by hand alone although generally mesh gauges are employed for this purpose. Lace is an example of a particularly fine form of knotted fabric. Knots can be classified into two groups: suspended knots and fixed knots. In suspended knots, the knot-forming thread is simply linked to the mesh of the preceding row; in fixed knots, the mesh is fixed more rigidly in an appropriate manner by the running thread. There are several gradations between the two forms. In contrast to linking and looping, the number of variations theoretically possible in knotted fabrics can hardly be calculated because knots are "incalculable" in the truest sense of the word. Increased tension or even minimal displacement of its parts can transform a certain knot into one completely different in structure, a suspended knot even taking the place of a fixed one.

Unfortunately the rules of mathematical knot theory can be applied to our problem to only a limited extent since a knot, in the mathematical sense, is an embedding of a circle into Euclidean 3-space in which the relationship to the next row, so important for us, is irrelevant.

All knots can be ultimately derived from looping, and, as in the looping process, distinctions must be made regarding:

- the knot form itself, i.e. the type of thread intercrossing,
- the relationship to the next row (an important criterion in fabric-producing knots),
- the relationship to the adjacent knot of the same row (secondary in fabric-producing knots) and
- the tension exercised on the knot.
- knot forms:

The number of possible ways in which a thread or an element can be tied with itself is almost infinite (Ashley lists 3000) but the number that can be used in several rows for producing fabrics are derived, probably for practical reasons (rational working), from the various forms of looping. Hence we can omit from our study those knots consisting of a single element crossing itself in forms of interlacing and arranged in a plane or three-dimensional space.

the relationship to the adjacent rows and meshes:

1. Suspended Knots

Characteristic of the suspended knot is that the running thread is pulled through the meshes of the preceding row before securing the mesh by knotting. The working thread is therefore active and the loop of the adjacent row passive.

Suspended knots are the simplest netting knots from a technical point of view. The most important form is the simple knot or the overhand knot which is the basis for all the other knots in the group.

1.1. Simple Knot

Simple knots are formed from simple loops by pulling the running thread in from outside (Fig. 24).

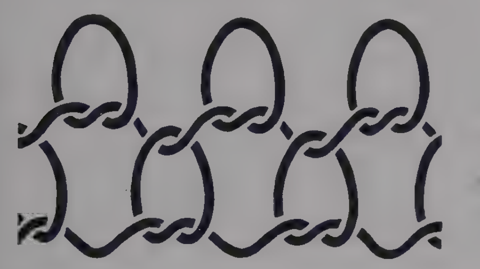


Fig. 24: Simple knot

Other terms used:

Fisherman's knot (Singer 1935:16)
Finger knot (O'Neale 1942:188)
Half knot, thumb knot (Wollard 1953:15,19)
Fingerknoten (Seiler-Baldinger 1991:26)
Flachknoten (Mooi 1977:36)
Fischerknoten (Hartung 1963:29)
Einfacher Knoten (Burgess 1981:21)
Noeud simple (D'Harcourt 1934:92)
Nó simple (Ribeiro 1986d:391)
Medio nudo o nudo sencillo (Weitlaner-Johnson 1977:33)

1.2. Overhand Knot

The path of the thread is identical with that in the simple knot but its positioning on the loop of the preceding row is different in that the thread passes over the side and not the crown of the loop in a half hitch.

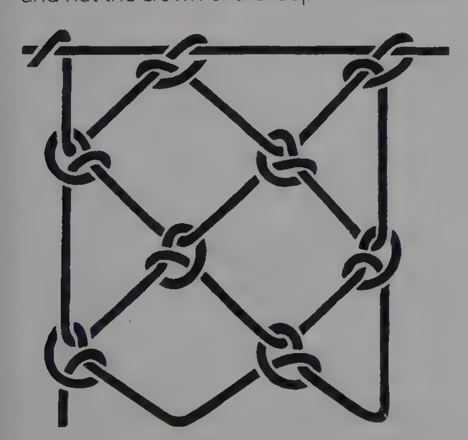


Fig. 25: Overhand knot

Other terms used:

Simple netting knot (Gayton 1948:84)
Knotted buttonhole stitch (Bird/Bellinger 1954:100)
Overhand knot, half-hitch appearance (Emery 1966:34)
Pfahlbauknoten (Seiler-Baldinger 1991:26)
Fischerknoten (Zechlin 1966:125)
Puncetto (Textile Museum St. Gallen 1988: no page given)
Nudo de vuelto de cabo (single half-hitch) (Weitlaner-Johnson 1977:33)

1.3. Slip Knot

The characteristic feature of the slip knot is that the yarn is laid in the form of a long loop on the preceding row before knotting is done. Different arrangements are possible (Fig. 26a-b); the loops may also be laterally connected (interconnected slip knot Fig. 27).

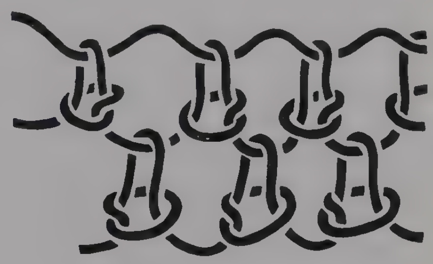


Fig. 26a: Slip knot

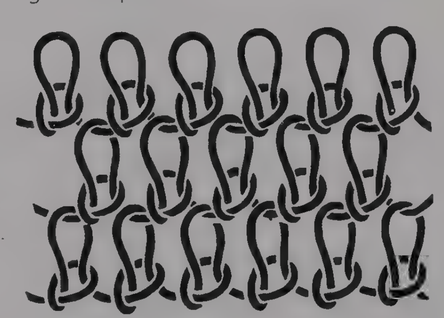


Fig. 26b: Slip knot

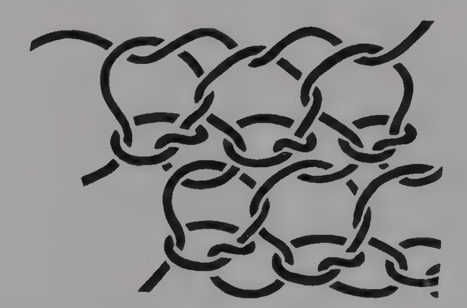


Fig. 27: Interconnected slip knot

Other terms used:

Knotted weave without foundation (Lothrop 1928:138)
Halter knot (Loud/Harrington 1929:83ff.)
Simple noose, true slip knot (Wollard 1953:21)

Slip knot, loop and overhand knot, knotted buttonhole (Emery 1966:35,36)
Overhand-slip knot, overhand running knot (Day 1967: 83,112)
Slip overhand knot (Collingwood 1968:77)
Schlüpfknoten (Seiler-Baldinger 1991:26)
Einfacher Schlaufenknoten (Burgess 1981:23)
Flüchtiger Schlaufenknoten (Hartung 1963:29)

2. Transition Forms from Suspended to Fixed Knots

In the transition forms, the "passive" pendant loop is fixed by the running thread through two loops. The basic method is the simple looping in which every alternate pendant loop is engaged by two closely drawn stitches. These may be symmetrical or asymmetrical.

2.1. Clove Hitch and Cow Hitch

The knot is asymmetrical to a vertical axis if the stitches are in the same direction (Fig. 28) and symmetrical if they are in opposite directions (Fig. 29). The latter differs from the square knot only in the position of the active element on the pendant loop (cf. fixed knots).

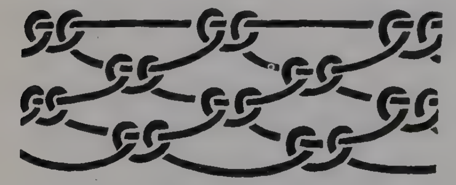


Fig. 28: Clove hitch (asymmetrical)

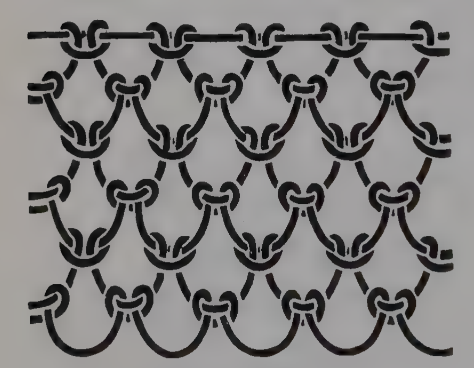


Fig. 29: Cow hitch (symmetrical)

Other terms used:
Clove hitch (asymmetrical):
Double simple loop (Davidson 1935:120)
Multiple half-hitch looping (Birrell 1958:315)
Clove hitch, two half-hitches, double simple looping, double Brussels stitch or double buttonhole stitch (Emery 1966:36)
Halber asymmetrischer Knoten (Seiler-Baldinger 1991:27)
Halber Knoten, halber Schlag (Hartung 1963:26)
Doble nudo de vuelto de cabo (double half-hitch) (Weitlaner-Johnson 1977:33)
Nó de cabeça de calhandra (Ribeiro 1986d:391)

Cow hitch (symmetrical):
Sailor's knot (Singer 1935:17)
Two half-hitches facing one another (Birrell 1959:315)
Knotted half-hitch loop (Engel 1963:38)
Cow hitch, lark's head knot, reversed half-hitches (Emery 1966: 37)
Halber symmetrischer Knoten (Seiler-Baldinger 1991:27)
Doppelknoten (Liebert 1916:10)
Verschobener Kreuzknoten (Von Brandt 1957:42)
Smyrnaknoten (Hartung 1963:34)
Rauschknoten (Burgess 1981:38)
Nudo de presillo de alondra (Weitlaner-Johnson 1977:33)

2.2. Double Hitch Crossed Knot

In this knot the ascending portion of the first stitch and the descending portion of the second stitch cross each other.

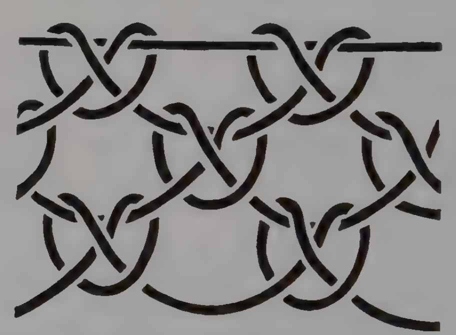


Fig. 30: Double hitch crossed knot

Other terms used:
Zweischlaufiger gekreuzter Knoten (Seiler-Baldinger 1991:28)
Variante des Kreuzknotens (Von Brandt 1957:44)

3. Fixed Knots

The "active" knot-forming element is taken round the pendant loop of the previous row in such a way that the pendant loop is also engaged in the knot formation. The basis for all fixed knots is looping in its simple, pierced and encircled form.

3.1. Square Knot

This very simple knot is formed by connecting two adjacent rows of loops in such a way that they are symmetrically interknotted. Pulling makes a cow hitch into a square knot.

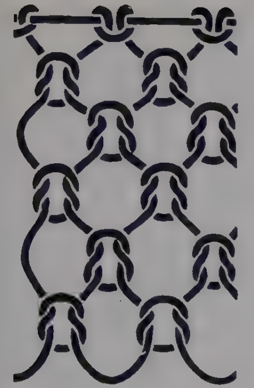


Fig. 31a:
Square knot: face



Fig. 31b.
Square knot: reverse

Other terms used:
Flat knot (Loud/Harrington 1929:85)
Reef knot, square knot (Wollard 1953:15)
Symmetrischer Knoten (Seiler-Baldinger 1991:28)
Echter Kreuzknoten (Von Brandt 1957:42)
Filet chinois, formé de deux demi-clefs (D'Harcourt 1934:94)
Noeud plat (Leroi-Gourhan 1943:271)
Nudo de hombre (Venegas 1956:232)
Nudo simple (Hammel/Haase 1962:221)
Nudo cuadrado (Rolandi 1985:36)
Nudo de envergue o nudo recto (Weitlaner-Johnson 1977:33)
Nudo de doble enlace (Millán de Palavecino 1960: Lam. 1 fig. 1)
Nó quadrado (Ribeiro 1986c:366)

3.2. Interlocking Symmetrical Knot

The running thread wraps round the descending portion of the pendant loop of the previous row. The latter in turn forms a loop and fixes the descending portion of the knot-forming element. This form is closely related to the square knot since in spite of its different structure, it can be converted into a square knot through simple twisting without altering the position of the loop limbs.



Fig. 32: Interlocking symmetrical knot

Other terms used:
Interlocking half-hitches with two cords (Singer 1935:18)
Verschobener symmetrischer Knoten (Seiler-Baldinger 1991:28)
Verschobener Kreuzknoten (Von Brandt 1957:45)

3.3. Vertical Granny Knot

This knot is formed in a manner similar to the square knot, but the second twining is in the same direction as the first and the knot is asymmetrical.

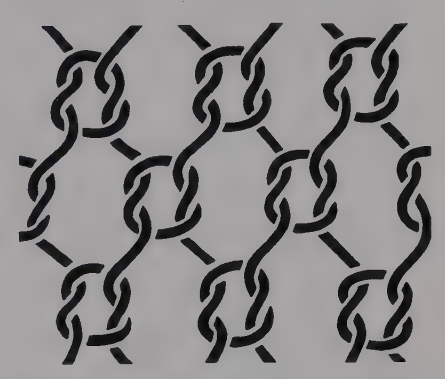


Fig. 33: Vertical granny knot

Other terms used:
Altweiberknoten (Seiler-Baldinger 1991:29)
Kreuzknoten (Niedner 1924:5)
Scheinbar symmetrischer Knoten (Müller 1967:224)
Nudo de costurera (Weitlaner-Johnson 1977:33)

3.4. Sheet Bend Knot

The working thread passes through the pendant loop in the previous row, wraps round its two ends and crosses over its ascending portion before leaving the loop. The knot is asymmetrical with dissimilar faces (34a and b).

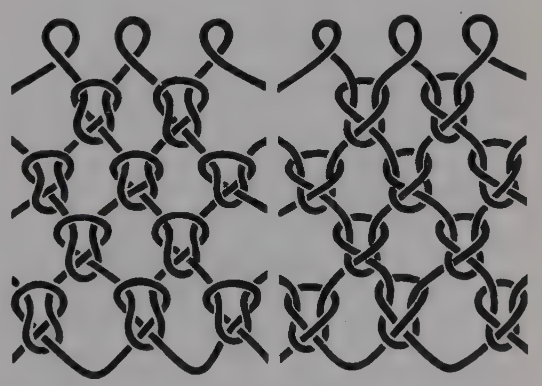


Fig. 34a:
Sheet bend knot: face

Fig. 34b:
Sheet bend knot: reverse

Other terms used:
Mesh knot, hawser bend (Loud/Harrington 1929:84)
Weaver's knot (Wollard 1953:19)
Thief's knot, netting knot (Peck Kent 1957:591)
Becket bend, swab hitch, simple bend, signal halyard bend (Day 1967:99)
Weberknoten (Seiler-Baldinger 1991:29)
Noeud plat (Leroi-Gourhan 1943:271)
Noeud de filet ordinaire (Guiart 1945:83)
Nudo de vuelta de escota o nudo de tejedor (Weitlaner-Johnson 1977:33)
Nó d'escota (Ribeiro 1986c:366)
Weversknop (Keppel 1984:39)

3.5. Fishnet Knot

The knot-forming element is passed through the crown of the pendant loop of the previous row and round its two ends. The fishnet knot is basically a variation of the sheet bend knot and can be converted into the sheet bend knot by tightening the crossing ends.

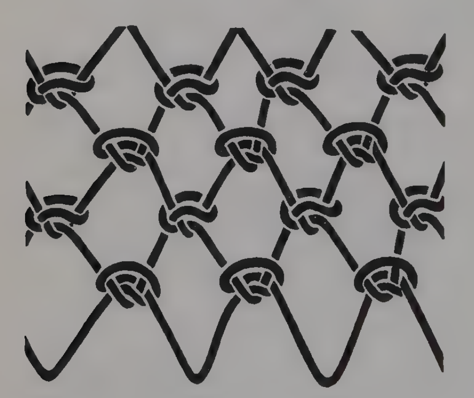


Fig. 35: Fishnet knot

Other terms used:
Sheet bend knot slightly modified (Singer 1935:22)
Weaver's knot (Rogers 1967:85)
Filetknoten (Seiler-Baldinger 1991:29)
Gewöhnlicher Fischnetzknoten, Schoetenstek (Bühler-Oppenheim 1947:105)
Filierknoten (Hartung 1963:60)
Nudo de filete (Venegas 1956:232)
Nudo simple (Hammel/Haase 1962:221)
Nó rede de pesca (Ribeiro 1986c:366)

3.6. Two- and Three-loop Flat Knot

The running thread and the loop of the preceding row interlace with each other. As a result a structure similar to braiding is obtained. Knots so formed cannot be displaced in any direction.

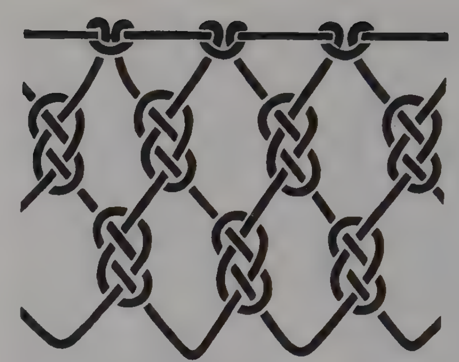


Fig. 36: Two-loop flat knot

Other terms used:
Carrick bend (Wollard 1953:68)
Zweischlaufiger Flachknoten (Seiler-Baldinger 1991:30)
Josefinen-Knoten (Mooi 1977:24)
Isabellenknoten (Textile Museum St. Gallen 1988: without page number)
Achterförmiger Zierknoten (Geijer 1938:102)
Trossenstek (Burgess 1981:43)

The three-loop flat knot consists of three loops which are intercrossed and linked, one passing under and the other over. The knot can be used for fabric production only if the loops of every third row interlace as two-loop flat knots. If the individual knots were to be simply linked with the loops of the preceding row, the result would be a variant type of the slip knot. The three-loop flat knot is generally found as an ornamental knot in trimming.

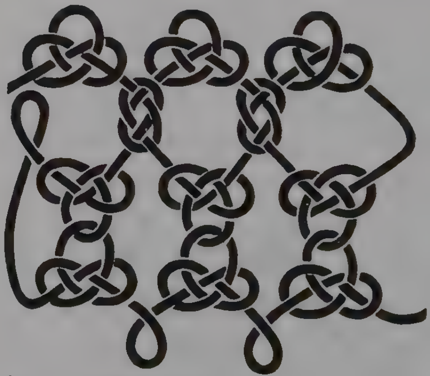


Fig. 37: Three-loop flat knot

Other terms used:
Carrick knot (Larsen 1986:74)
Dreischlaufiger Flachknoten (Seiler-Baldinger 1991:30)
Victoria-Knoten (Mooi 1977:24)

Meshwork Lace

Meshwork laces are a combination of looping and knotting. They have, however, developed into a special class and are generally denoted by the implements used in their manufacture (e.g. needle laces).

1. Tatting

Tatting is made with the aid of one or, rarely, more hand-shuttles on which the thread is wound. The technique is based on the cow hitch with loops of different lengths alternating and simple looping on a foundation. Tatting is often produced in combination with crocheting.

Other terms used:
Schiffchenarbeiten ("Frivolitäten") (Seiler-Baldinger 1991:30)
Occhi, Makuk (Liebert 1916:6)

2. Needle-point Laces

Needle-point laces are closely akin to looping. They are based on simple, double and twisted looping, with or without a foundation. In addition square knots, slip knots and cow hitches are employed. Eyed and sewing needles are used for working.

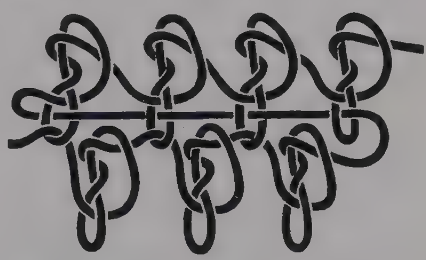


Fig. 38: Needle-point lace

Other terms used:
Needle-point laces are frequently named after the place where they are manufactured, e.g. Point de Venise, Point de France, Bibilla, Smyrna, etc.
Nadelspitzen (Seiler-Baldinger 1991:30)

Mesh Formation with a Continuous Element of Unlimited Length

Unlike techniques that use an element of limited length, the new mesh is formed by that portion of the thread nearest to the loop last formed.
Since it is not necessary to draw the element in its entire length through the previous mesh, it can be of any extent ("unlimited"). Mechanical aids, generally needles, are required except for the simplest forms of this group (simple crocheting). At least in this respect these techniques belong among the technically advanced primary methods. A distinction is made between crocheting and knitting depending on the nature of the production process.

Crocheting (vertical and lateral interlooping)

New meshes are formed by drawing the portion of the working element through one or more of the preceding meshes. Hence the new meshes are linked not only to the meshes of the previous row but also laterally to the meshes in the same row. Thus crocheting should better be called vertical and lateral interlooping. As such there is a similarity to certain forms of interconnected looping (see p. 13). Crocheting can be circular, to and fro, or in spirals. A crocheting needle is used as an accessory. The different mesh forms can be varied and combined at will in crocheting. Only a few of the basic forms are discussed here.

1. Simple Crochet Stitch

This is the simplest form and basic to all crochet stitches. Each new stitch is drawn through the previous one, thus forming a chain, which is the starting point in all crocheting.

Notation and theoretical observations:
A simple crochet stitch is comparable in structure to looping which is interconnected in the second turn with the thread configuration 2:111. In mathematical terms a chain of simple crochet stitches is a wild knot.



Fig. 39a: Simple crochet stitch: face



Fig. 39b: Simple crochet stitch reverse

Other terms used:
Chain stitch (Birrell 1959:309)
Luftmasche (Seiler-Baldinger 1991:31)

2. Plain Crochet Stitch

The thread is drawn through an upper stitch of the previous row and through the stitch last formed.

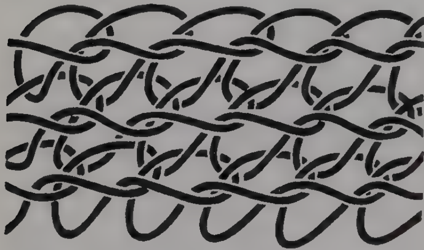


Fig. 40: Plain crochet stitch

Other terms used:
Single crochet (Birrell:309)
Kettenmasche (Seiler-Baldinger 1991:31)

3. Double Crochet Stitch

The thread is first drawn through the upper stitch of the previous row, then through the loop so formed and through the previous stitch. As in the case of plain crochet stitches, different variations are possible.

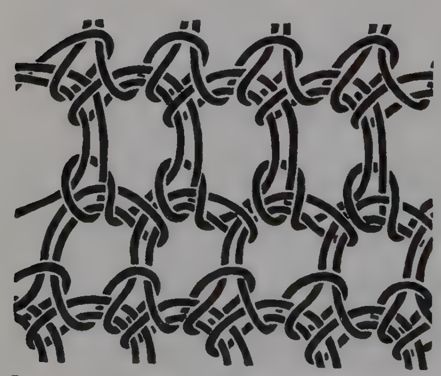


Fig. 41 Double crochet stitch

Other terms used:
Single stitch (Orr 1922:4)
Feste Masche (Seiler-Baldinger 1991:32)
These types of variation have a number of names in German, such as "Rosenstich", "Piquéstich" etc. (De Dillmont 1902:291ff.)

4. Treble Crochet Stitch

Treble crocheting produces small chains of stitches. The chains can be "half", "complete", "simple", "double" or "multiple", depending on how often the thread is laid on the needle prior to stitching.
Treble and simple crocheting are used in combination to produce openwork structures.

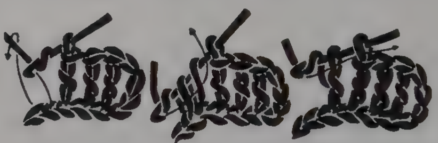


Fig. 42: Treble crochet stitch

Other terms used:
Treble crochet, double treble crochet, triple treble crochet, etc. (Orr 1922:4)
If simple crochet stitches are crocheted between the chains: Filet crochet, open spaces (Orr 1922:4)
Stäbchenmasche (Seiler-Baldinger 1991:32)

Knitting (vertical interlooping)

In knitting, the loops are arranged in a horizontal row (not interlooped) and connected to the corresponding meshes of the preceding row. This means that each loop has to be individually fixed, e.g. on forks, sticks or needles or that all loops of a row must be stored with the aid of an accessory (usually needles of different forms) till the next row is formed. Knitting can be to and fro or circular; in both cases horizontal and vertical rows of stitches are formed. Only the simplest forms are described here which, as in crocheting, can be modified and combined at will.

1. Plain Knitting

A loop is drawn through a previously formed stitch and fixed so that it cannot slip. The process is repeated with the next portion of thread.



Fig. 43a: Plain knitting: right

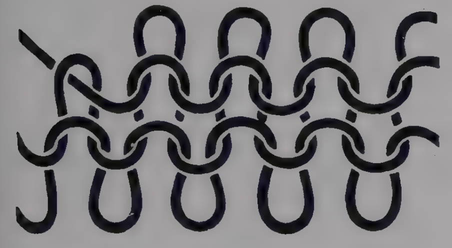


Fig. 43b: Plain knitting: left

Other terms used:
Stockinette stitch (Birrell 1959:306)
Plain knitting stocking stitch (Emery 1966:40)

Right and left rows alternating:
Plain knitting "garter stitch" (Emery 1966:40)
Rechte und linke Masche (Seiler-Baldinger 1991:32)

2. Crossed Knitting

The thread is crossed with itself while being drawn through a previously formed stitch. The structure is identical with encircled looping (see p. 17).



Fig. 44a: Crossed knitting: face

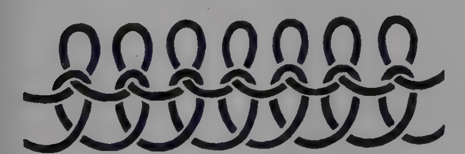


Fig. 44b: Crossed knitting: reverse

Other terms used:
Crossed knitting, right-over-left: stocking stitch,
Left-over-right: garter stitch (Emery 1966:41)
Verschränkte Masche (Seiler-Baldinger 1991:33)
Rechts verdrehte Masche (Lammèr 1975:98)

3. Cordage ("French") Knitting

The loops are not arranged on needles but, depending on their number, fixed on fingers, forks or sticks. New stitches are formed by pulling the previously formed stitches over the working thread. This method is mainly used to produce knitted cordage; however, with the help of the appropriate mechanical aids, it should be possible to obtain tubular knitted fabrics as in the case of the modern mechanical refinements of knitting.



Fig. 45a:
French knitting on a fork

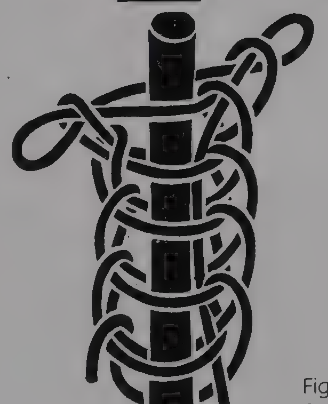


Fig. 45b:
French knitting on a stick

Other terms used:
Loop plaiting (Cardale-Schrimpff 1972:89)
Schnurstricken (Seiler-Baldinger 1991:33)
Nullestok eller Snoregaffel (Hald 1975:42)

References to the production of meshwork: see pp. 157-158.

Fabric Production with Two or More Sets of Elements (Thread Systems)

At least two elements are employed in making a fabric. Depending on how these are interrelated, i.e. the method of working (the systems are interchangeable in that both are active or one system is active and the other passive) and the structure of interworking, two main groups can be differentiated: namely, plaiting with a passive and an active system and plaiting with active systems.

Plaiting with a Passive and an Active System

Two or more groups of elements are used in such a fashion that one set of elements is always the active one. These active elements are used to fix the other group which remain passive throughout the process. An interchange of the two sets is not possible.
The structures are to some extent identical with the basic forms in methods employing a single element (e.g. linking and looping on a foundation). In such cases, the difference between the two methods is only in the use of two or more elements or thread groups, i.e. in the technique.
There is a large number of very diverse forms of plaiting with an active and a passive system which are very often used for basketry. The most important subgroups are splitting, wrapping, coiling and twining.



Twined basket of the Haida, Queen Charlotte Islands, Canada, c. 1890, IVa 59

Splitting

Relatively broad or thick elements placed parallel to one another form the passive group and are pierced through at the appropriate places by the running active elements. This very simple technique is closely similar to sewing.

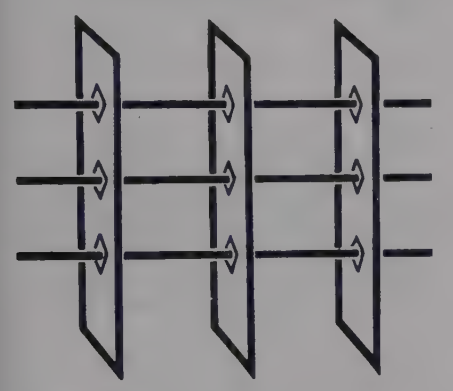


Fig. 46 Splitting

Other terms used:
Durchstechen des einen Systems (Seiler-Baldinger 1991 35)
Doorsteken (Keppel 1984 42)

Wrapping

Passive elements arranged parallel to one another are fixed through wrapping round them one or more active threads running perpendicular or oblique to the first set. Variations are obtained by skipping individual elements of the passive set or by bringing together a number of passive elements or changing the way the active thread is wound, looped or knotted.
The structures are identical with certain structures of warp fabrics (see pp. 57-61).

1. Simple and Multiple Wrapping

The active thread is wrapped once or more round only one, or simultaneously around two or more, of the passive elements (Fig. 47a-b). The wrapping can be in accordance with an S- or Z-twist (Fig. 47a-b, 48a-b) or alternating S- and Z-twists (Fig. 49).

Notation and theoretical observations:

For a better description of the movement of the active element the number of passive elements over which the thread passes to and fro is ascertained. Thus Fig. 47a yields a thread configuration of f(orwards) 2 b(ackwards) / (under) 1 again, in abbreviated form f2 b/1. This reflects the thread pattern of a repeat or a translation. Similarly, Fig. 47c gives a diagram of the thread pattern f2b/1f1b/1, Fig. 48a of f4b/2 and 48b of f4b/2f2b/2, and Fig. 49 of f1b/1f/1bf1/1f1.

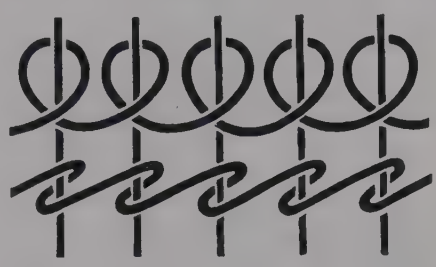


Fig. 47a: Simple wrapping of a passive element with Z slant



Fig. 47b: Simple wrapping of a passive element with S slant



Fig. 47c: Multiple or double wrapping of a passive element (with Z twist)

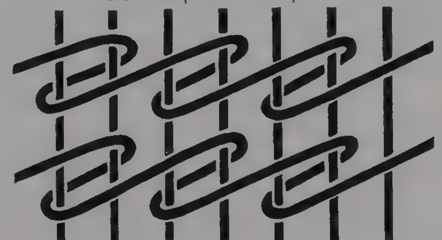


Fig. 48a: Simple wrapping of two passive elements (with Z twist)



Fig. 48b: Multiple, i.e. double wrapping of two passive elements (with Z twist)



Fig. 49: Wrapping with alternating S and Z twist

Other terms used:

Wrapped weaving (Mason 1902:230)
Wrapped wicker weave (Tanner 1968:8)
Einfaches und mehrfaches Umwickeln (Seiler-Baldinger 1991:35)
Einfacher, eineinhalber und doppelter Rundschlag (Mooi 1977:13)
Vannerie à brins spiralés (Leroi-Gourhan 1943:282)
Vannerie clayonnée à brins tournés (Balfet 1952:267)
Tressage soumak (Anquetil 1979:170)
Cestería espiral vertical simple con armadura simple (Barcelona 1976)
Cestería enrollada (Mora de Jaramillo 1974:340)
Wikkelen (Keppel 1984:45)

2. Looped Wrapping

The passive elements are held in place by the active elements in loops. These can be simple (Fig. 50), S- or Z-twisted, or even alternating S- and Z-twisted when the active element is wrapped in double loops (Fig. 51c). It is also possible for more than one passive element to be fixed at the same time (Fig. 52a). In the case of double-looped wrapping, the loops can also be staggered (Fig. 52b), i.e. one loop passes round element A, the other round passive element B. Similarly, two passive elements can be wrapped round so as to produce a staggered pattern (Fig. 52c). These structures are found especially in warp fabrics (see p. 60). Akin to looping, it is also possible to link the loops laterally (Fig. 53), thus affording scope for a large number of variations.

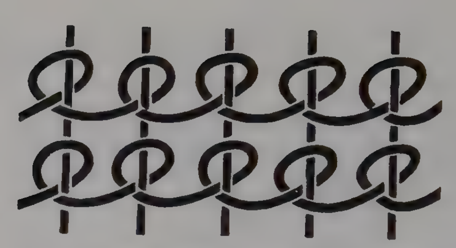


Fig. 50: Simple-looped wrapping with Z twist



Fig. 51a: Double-looped wrapping with S twist

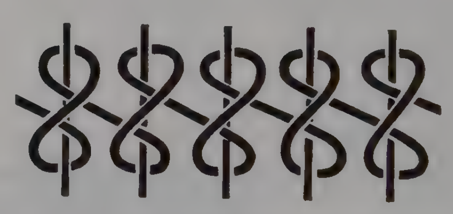


Fig. 51b: Double-looped wrapping with Z twist

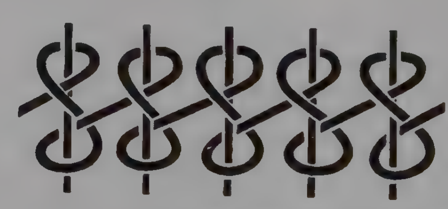


Fig. 51c: Double-looped wrapping with alternating S and Z twist

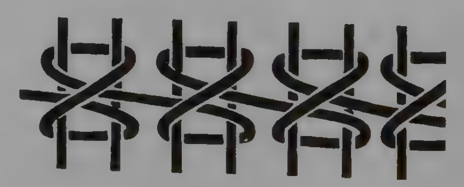


Fig. 52a: Double-looped wrapping around two passive elements

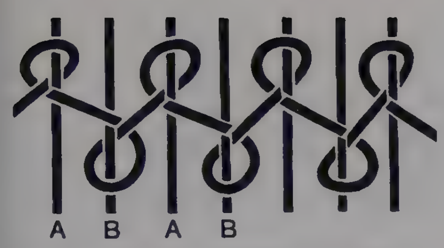


Fig. 52b Staggered double-looped wrapping

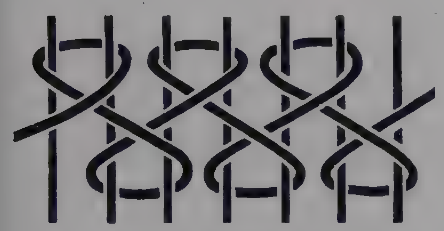
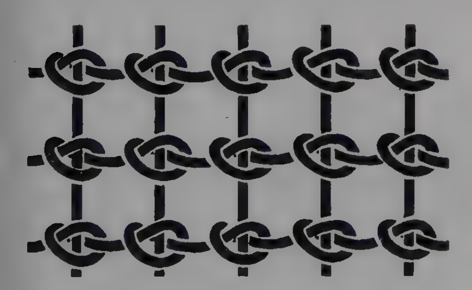

Fig. 52c: Staggered double-looped wrapping around two passive elements


Fig. 53: Interconnected looped wrapping

Other term used:
Umschlingendes Wickeln (Seiler-Baldinger 1991:36)

3. Knotted Wrapping

Knots are used instead of loops to fix the passive elements.


Fig. 54: Knotted wrapping

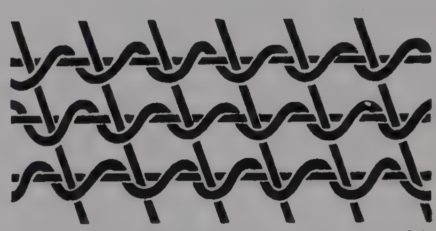
Other terms used:
Tie-twined matting technique (Massey/Osborne 1961:346)
Verknotendes Wickeln (Seiler-Baldinger 1991:37)
Cestería espiral vertical: cadeneta (Barcelona 1976)

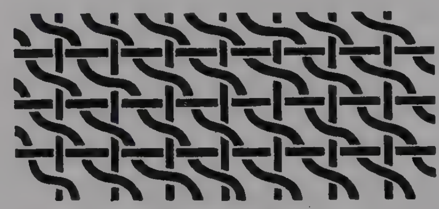
Binding

Two or more passive sets of elements, usually consisting of stiff material, are laid crisscross one over the other. The crossings are fixed with the help of a running active thread, a set of elements or short thread pieces. Numerous variations are possible depending on the number and position of the passive systems (which should always be indicated) and on the type of interworking. These variant forms are related to those of wrapping.

1. Wrapped Binding

The crossing passive systems are fixed by wrapping (Fig. 55a), it also being possible to work diagonally to the passive systems (Fig. 55b).


Fig. 55a: Wrapped binding parallel to one of the passive systems


Fig. 55b: Wrapped binding diagonal to the passive systems

Other terms used:
Wrapped twined weaving (Mason 1902:235)
Wrapped twining (Nettinga-Arnheim 1977:47)
Plain bound weave (Cardale-Schrimpff 1972:417)
Weft-twined weave with stiff elements (Burnham 1981:8)
Umwickelndes Binden (Seiler-Baldinger 1991:37)
Vannerie spiralée à nappes superposées (Leroi-Gourhan 1943: 286)
Vannerie spiralée à nappes superposées liées (Balfet 1952:267)
Montants passifs superposés (Pellaton-Chable 1980:122)
Cestería superpuesta sin entrecruzamiento (Mora de Jaramillo 1974:337)
Cestería espiral horizontal simple (Barcelona 1976)
Cestería en espiral de madejas superpuestas (Alfaro Giner 1984: 167)
Trançado enlaçado com grade (Ribeiro 1986b: 319)

2. Looped Binding

The passive systems are fixed by simple loops with either an S- or Z-twist in single (Fig. 56a) or double loops (Fig. 56c), the active element being passed either parallel (Fig. 56a) or diagonal to the passive systems (Fig. 56b). With looped binding in double loops the same passive elements can be fixed by both loops (Fig. 56c) or in a staggered pattern (56d). If two active elements fix the passive elements in double loops, we speak of crisscross double-looped binding (Fig. 56e).

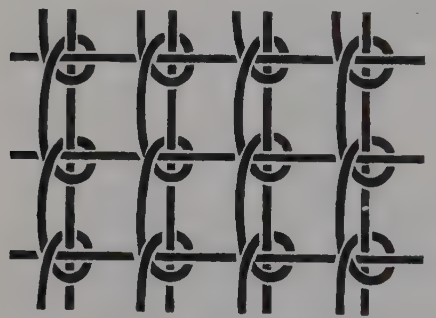


Fig. 56a: Looped binding parallel to one of the passive systems

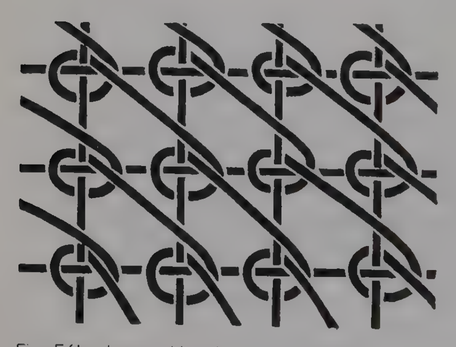


Fig. 56b: Looped binding diagonal to the passive systems

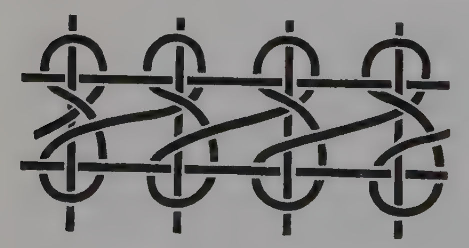


Fig. 56c: Double-looped binding

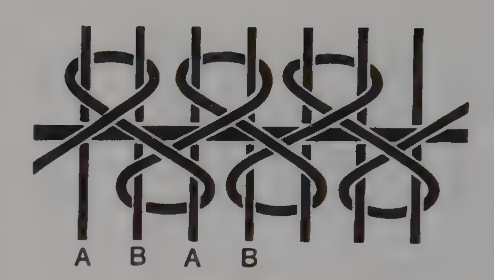


Fig. 56d: Staggered double-looped binding

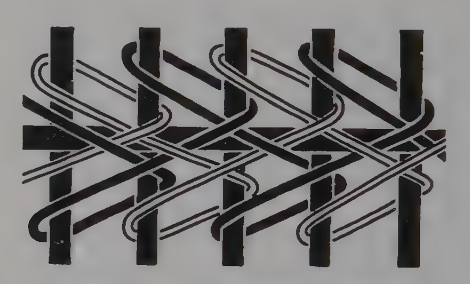


Fig. 56e: Crisscross double-looped binding

Other terms used:

Simple looped binding:
Einfaches umschlingendes Binden (Seiler-Baldinger 1991:38)
Clayonné à brins liés (Anquetil 1979:12)
Cestería espiral vertical con armadura compuesta (Barcelona 1976)

Double looped binding:
Complicated lattice twining (Barrett 1908:278)
Lattice wrapped weaving technique (Kissell 1915:141)
Doppelschlaufiges Binden (Seiler-Baldinger 1991:38)
Cestería espiral horizontal: espiral doble (Barcelona 1976)

3. Knotted Binding

The passive elements are fixed by knotting the active element.



Fig. 57: Knotted binding

Other term used:

Verknotendes Binden (Seiler-Baldinger 1991:39)

4. Twining

Two or more active elements are twined together in such a way that with every twist they fix one or more elements of the passive system.

This form of interlacement makes twining a transitional step to plaiting with active systems, since the individual threads (not thread pairs) of the active system cross the passive elements in an under one - over one structure. There are a number of variations of twining. These differ less from one another than the various types of coiling.

4.1. Two-strand Twining over a Passive System

Two active threads fix passive elements by twining. There are various forms depending on the direction of twist of the twine. In each passage this may be the same (Fig. 58a) or alternately in opposed directions (Fig. 58b). Another determining factor is the number of passive elements fixed per strand of twine (Fig. 58c), staggering also being possible (Fig. 58d).

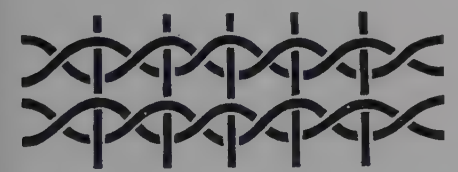


Fig. 58a. Two-strand twining over a passive system with S twist

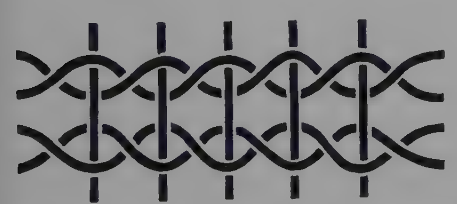


Fig. 58b. Two-strand twining over a passive system with S and Z twist (countered)

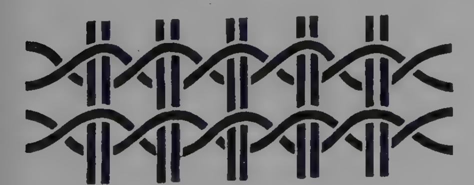


Fig. 58c. Two-strand twining over two passive elements

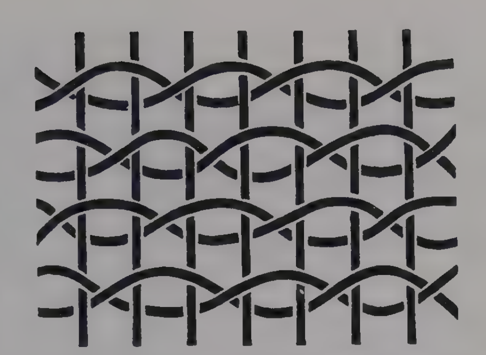


Fig. 58d: Staggered two-strand twining over a passive system

Other terms used:

Pairing or double pairing (Gallinger 1975:56)
Plain twining (Miner 1935/36:182)
Tied-twined basketry (Martin/Rinaldo et al. 1952:312)
Two-strand simple twining (Mohr/Sample 1954/55:347)
Twined wicker weave (Tanner 1968:12)
Simple twining (Green Gigli et al. 1974:131)
Paarweises Zwirnbinden über ein passives System (Seiler-Baldinger 1991:39)
Gittertechnik (Rohrer 1927:56)
Einfache Zwirnbindung (Vogt 1937:12)
Vannerie à brins spiralés cordés (Leroi-Gourhan 1943:286)
Vannerie cordée (Balfet 1952:261)
Torcitura (Mariotti 1982:28)
Cestería entrelazada (Saugy 1974:147)
Cestería espiral horizontal: espiral doble (Barcelona 1976)
Cestería atada o cordada (Alfaro Giner 1984:159)
Cestería romboidal atada (Alfaro Giner 1984:166)
Técnica enrolada (Melo Taveira 1980:22)
Torcido de trama simple (Rolandi 1981:159)
Trançado torcido (Ribeiro 1980:42)
Fitsen (Keppel 1984:55)

4.2. Two-strand Twining over Two Passive Systems

As in wrapped binding two passive thread systems are fixed by twining. The passive systems can be arranged either perpendicularly (Fig. 59a) or diagonally to each other (Fig. 59b).

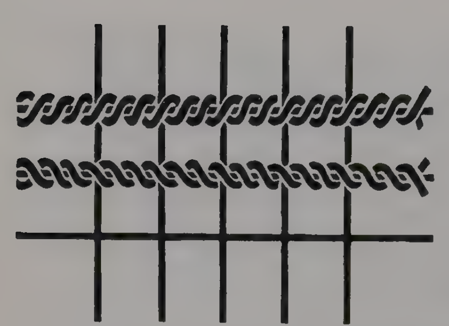


Fig. 59a: Two-strand twining over perpendicularly arranged passive systems

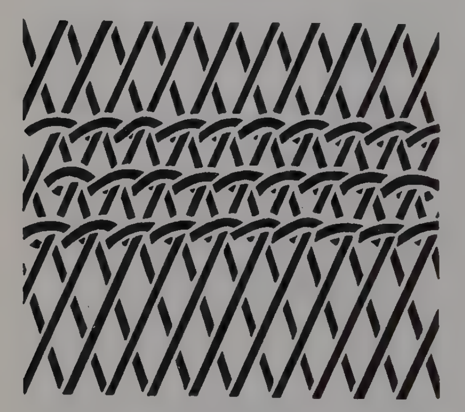


Fig. 59b: Two-strand twining over two diagonally arranged passive systems

Other terms used:
For all variations:
Lattice twining (Barrett 1908:146)
Twined lattice (Mason 1908:12)
Paarweises Zwirnbinden über zwei passive Systeme (Seiler-Baldinger 1991:40)
Cestería enrollada (Mora de Jaramillo 1974:340)

Passive systems arranged diagonally to each other:
Cross warp twined weaving (Mason 1902:13)
Torcido de trama diagonal (Rolandi 1981:157)

Passive systems arranged perpendicularly to each other:
Tee lattice or twined weaving (Mason 1902:16)

4.3. Twining with Three or More Active Elements (Waling)

Three or more active elements are so intertwined that two or more passive threads are invariably fixed in a twist of the active set. The same variations are possible here as with the two-strand twining.



Fig. 60a: Waling (three-strand twining)



Fig. 60b: Waling: cross-section

Other terms used:
Three-strand twining (Barrett 1908:145ff.)
Triple-twist twined weave (Belen 1952:56f.)
Three-strand diagonal twining (Mohr/Sample 1954/55:347)
Three-ply twill twining (Buck 1957:142)
Waling (Hodges 1964:146)
Three-ply twined or braid weave (Navajo school 1972:86)
Triple pairing, four (five etc.)-rod coil (Gallinger 1975:56)
False embroidery: twining with three wefts (Underhill 1945:105)
Zwirnbinden mit zwei oder mehr aktiven Elementen (Kimmen) (Seiler-Baldinger 1991:40)

5. Braided Twining

Three or more elements are braided in such a way that they fix one or more passive threads.



Fig. 61: Braided twining

Other terms used:
Three-ply braid and twined work (Mason 1902:16)
Three-strand braiding (Mason 1907:133)
Three-strand braided twining (Mohr/Sample 1954/55:347)
Braided three-strand twining (Emery 1966:203)
Flechtbinden (Seiler-Baldinger 1991:40)

Coiling

The elements of the passive systems, sometimes a bundle of threads, are fixed by an active element which usually runs in the same direction as the passive elements and not oblique to them as in wrapping. This technique is particularly rich in variations with widely different structures. There are two main groups. In the first group the active element is wrapped around the passive system: in the second it pierces the passive system. The first group is by far the more important and possesses innumerable variations. The course of the active element frequently



PLATE 4. Coiled hat of the Bakuba, Congo, III 11477

PLATE 5. Twined and wrapped hat of the Sitka, Alaska, IVa 147



PLATE 6. Manioc trays of the Yek'uana, diagonal plaiting, Amazonas, Venezuela, IVc 9820-1, 15093-5

shows similarities to that in meshwork structures from elements of limited length. The pierced forms on the other hand are related to sewing.
By analogy the variations can be called linked, looped or knotted coiling. Structurally, meshwork on a foundation cannot be distinguished from the products of the first group. The close relationship between the two techniques is also apparent in a comparison of the manufacturing steps. For example, during the manufacturing stages a bag being made by simple looping over a strip serving as a template can be considered as coiled. On the other hand, once the bag is completed and the template removed, the product would be classified as meshwork.
The group of pierced coiling comprises forms in which the active thread splits the passive systems instead of wrapping round them. These variations accommodate exigencies of the material and are closely akin to sewing. The two main groups can also be combined with each other.
Coiling is often called "spiral coiling" because in its most familiar form (making of baskets, etc.) the passive system is wound in spirals.

Other terms used:
Wulsthalbflechten (Seiler-Baldinger 1991:41)
Un seul montant continu, spiralé (Pellaton-Chable 1980:122)
Cestería arollada o cosida (Saugy 1974:47)

1. Encircled Coiling

In this form of coiling the passive elements are never pierced but carefully wrapped round by the active element.
There are many variations and, as they do not differ basically from the pierced types in the thread configuration of the active element, they will not be dealt with again on a separate basis.

Other term used:
Umfassendes Wulsthalbflechten (Seiler-Baldinger 1991:41)

1.1. Wrapped Coiling

The fixing of the passive system is through wrapping, with the active element going round one or more passive units. A coherent structure is obtained either by having the active thread move over to the adjacent rows from time to time (Fig. 62a) or by having each row of the passive system wrapped twice (Fig. 62b). The wrapping can be in one or two directions (crossed wrapping). Further variations are obtained by arrangement of the active element during wrapping (Fig. 62c).

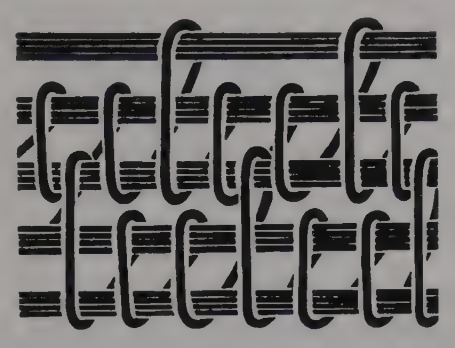


Fig. 62a: Encircled coiling, wrapping round adjacent elements



Fig. 62b: Wrapped coiling, active thread passing over two passive elements

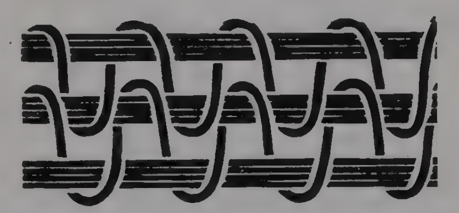


Fig. 62c: Wrapped coiling, active thread passing over one passive element and under another

Other terms used:
For the method illustrated in Fig. 62a:
Simple lacing coiling technique (Mason 1908:29)
Melanesian spiral coiling (Davidson 1919:169)
Coiled basketry whose sewing elements do not interlock (Kidder/Guernsey 1919:169)
Double couching stitches (VanStan 1959:192)
Non interlocking coiling (Lambert/Ambler 1961:64f.)
Coiled basketry plain wrapping; coiled basketry figure-of-eight (Navajo) wrapping (Hodges 1964:131)
Regular coiled weave (Tanner 1968:8)
Umfassendes umwickelndes Wulsthalbflechten, auf benachbarte Elemente übergreifend (Seiler-Baldinger 1991:41)

Achterstich (Zechlin 1966:180)
Einfaches umwickelndes Wulsthalbflechten (Muller 1967:248)
Vannerie spiralée à brins roulés (Balfet 1952:29)
Point en huit (Anquetil 1979:162)

For the method illustrated in Fig. 62b:
Coiled basketry long and short (lazy squaw) wrapping or Peruvian coil wrapping (Hodges 1964:131)
Umwickelndes Wulsthalbflechten, Fadenführung aktiv über zwei passive Elemente (Seiler-Baldinger 1991:42)

For the method illustrated in Fig. 62c:
Umwickelndes Wulsthalbflechten, Fadenführung aktiv über ein, unter ein passives Element (Seiler-Baldinger 1991:42)
Cestería espiral horizontal: espiral alternante (Barcelona 1976)
Cestería en espiral verdadera (Alfaro Giner 1984:167)

1.2. Linked Coiling

The passive elements are interconnected through simple linking. One or more units of the passive system can be engaged by the active thread. Linking can be only into the mesh loop of the active thread in the preceding row (Fig. 63a) or alternatively with an additional wrapping round the passive system (Fig. 63b). Different configurations of the active thread are possible.



Fig. 63a: Linked coiling, through mesh of active element

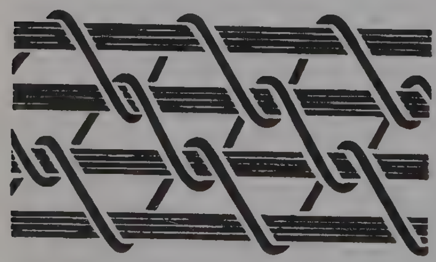


Fig. 63b: Linked coiling with additional wrapping round passive system

Other terms used:

Einhängendes Wulsthalbflechten (Seiler-Baldinger 1991:42)
Cestería espiral de armadura libre (Barcelona 1976)

For the method illustrated in Fig. 63a:
Simple interlocking coils (Mason 1902:21)
Einhängendes Wulsthalbflechten, in die Masche des aktiven Elementes (Seiler-Baldinger 1991:42)
Vannerie spiralée à brins roulés (Balfet 1952:268)

For the method illustrated in Fig. 63b:
Single lacing, interlocking variety (Mason 1908:29)
Melanesian spiral coiling (Davidson 1919:287)
Cross stitch coiled (Lambert/Ambler 1961:64f.)
Simple linking on a foundation element, interlocked stitches (Emery 1966:52)
Interlocked coiling stitch (Elsasser 1978:626)
Einhängendes Wulsthalbflechten mit zusätzlicher Umfassung des passiven Elementes (Seiler-Baldinger 1991:42)
Espiral de armadura libre entrelazada (Barcelona 1976)

1.3. Cross-linked Coiling

Two active elements hold the passive systems in position by means of crossed links. Depending on the thread configuration, this group provides the transition forms to plaiting with two active sets of elements.

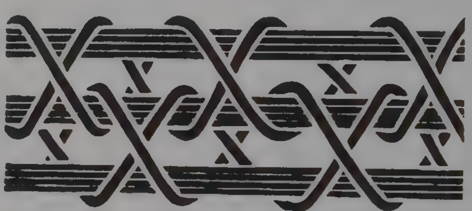


Fig. 64a: Crisscrossed linked coiling with continuous wrapping

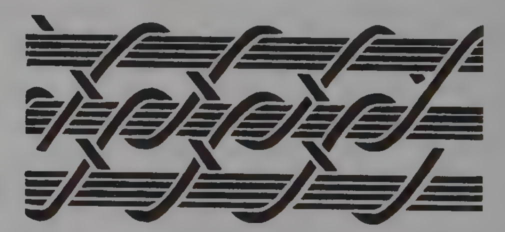


Fig. 64b: Cross-linked coiling, interlaced

Other terms used:

Double lacing (Mason 1908:29)
Kreuzweise einhängendes Wulsthalbflechten (Seiler-Baldinger 1991:42)
Espiral de armadura libre cruzada (Barcelona 1976)

1.4. Looped Coiling

The active thread fixes the passive system in all the variations of looping mentioned so far (cf. Meshwork), being interlocked either with the mesh of the active element (Fig. 65a-b) or with the passive elements (Fig. 65c). Simple (Fig. 65a and c), twisted (Fig. 65b) and double (Fig. 65d) looping are commonly used. Loops can be pierced, encircled or laterally interconnected, just as in the corresponding meshwork techniques.

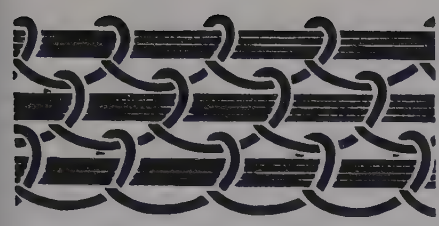


Fig. 65a: Simple looped coiling, interlocked with mesh of active element

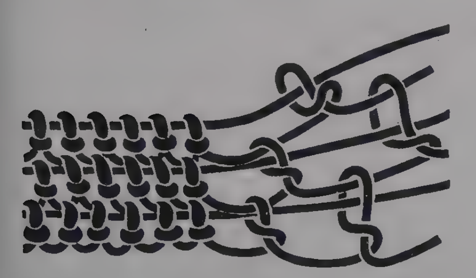


Fig. 65b: Loop and twist coiling, interlocked with mesh of active element

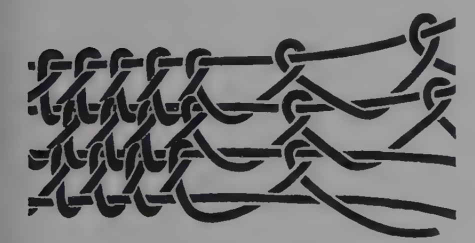


Fig. 65c: Simple looped coiling around the passive element

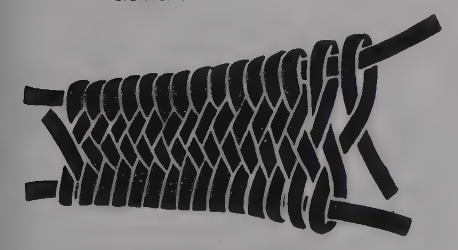


Fig. 65d: Double looped coiling

Other terms used:

Simple looped coiling (Fig. 65a)
Half-hitch coiling (Davidson 1919:285)
Half-hitch coil over a foundation (O'Neale 1949:77)
Simple looping over a foundation element (interlocked stitches) (Emery 1966:53)
Einfach verschlingendes Wulsthalbflechten (Seiler-Baldinger 1991:43)
Einfaches Wulsthalbflechten (Müller 1967:245)
Vannerie spiralée vraie (Leroi-Gourhan 1943:286)
Vannerie spiralée demi-clef (Balfet 1952:271)
Cestería en espiral de armazón libre (Mora de Jaramillo 1974:342)
Espiral de armadura libre de encaje (Barcelona 1976)
Trançado costurado com ponto de nó (Ribeiro 1988:66)
Omslingen (Keppel 1984:52)

Loop-and-twist coiling (Fig. 65b):
Twisted half-hitch over a coiled foundation (Lothrop 1928:137)
Loop-and-twist on a foundation element (Emery 1966:54)
Zweifach verschlingendes Wulsthalbflechten (Seiler-Baldinger 1991:43)

Double-looped interconnected coiling (Fig. 65c-d):
Mousing knot (Mason 1908:27)
Figure-of-eight wrapping (Collingwood 1968:241)
Mariposa weave (Navajo school 1972:29)
Doppelschlaufig verschlingendes Wulsthalbflechten (Seiler-Baldinger 1991:44)
Höhere Form des Wulsthalbflechtens (Müller 1967:250f.)
Encadenado y enlace (Millán de Palavecino 1960)
Espiral trenzado simple o compuesta (Barcelona 1976)

1.5. Knotted Coiling

As in looped coiling it is possible here also to bind the passive elements together with the help of different kinds of knots (cf. Knotting). Very often suspended knots with double loops are employed. Fixed knots are possible in theory but seldom used.



Fig. 66a: Coiling with simple or overhand knot

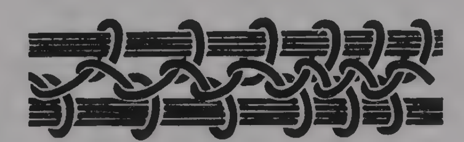


Fig. 66b: Coiling with double-looped knot

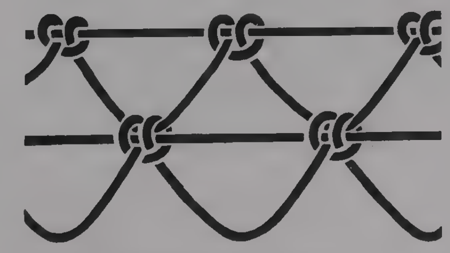


Fig. 66c: Coiling with clove hitches

Other terms used:
Verknotendes Wulsthalbflechten (Seiler-Baldinger 1991:44)

Coiling with overhand knot (Fig. 66a):
Knotted loops on a foundation element, simple knot (Emery 1966:54)
Wulsthalbflechten mit Finger-oder Pfahlbauknoten (Seiler-Baldinger 1991:44)
Espiral anudada (Barcelona 1976)

Coiling with double-looped knot (Fig. 66b):
Wulsthalbflechten mit doppelschlaufigem Knoten (Seiler-Baldinger 1991:44)
Höhere Form des Wulsthalbflechtens (Müller 1967:256)

Coiling with clove hitches (Fig. 66c):
Knotted loops on a foundation element, clove hitch (Emery 1966:54)
Wulsthalbflechten mit halbem asymmetrischem Knoten (Seiler-Baldinger 1991:44)

2. Split Coiling

In these forms, the active thread pierces either the passive system or the active system of the previous row or both. in theory there are as many variations possible as in wrapped coiling although simpler techniques such as split coiling (Fig. 67) and split linked coiling (Fig. 68) predominate in practice.



Fig. 67: Wrapped split coiling

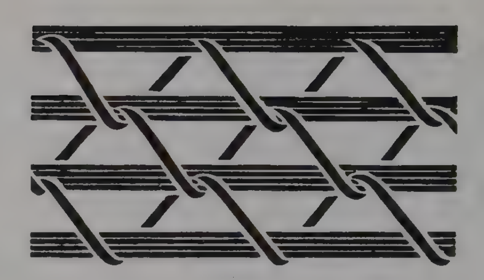


Fig. 68: Linked split coiling

Other terms used:
Wrapped split coiling (Fig. 67):
Uninterlocked coiling technique (Green Gigli et al. 1974:24)
Uninterlocked coiling: split stitch (Elsasser 1978:626)
Regular split stitch (Gallinger 1975:146)
Durchstechendes Wulsthalbflechten (Seiler-Baldinger 1991:44)
Spiralwulstflechterei (Vogt 1937:8)
Vannerie spiralée cousue (Balfet 1952:268)
Cestería en espiral con armazón cogido (Mora de Jaramillo 1974:342)

Split linked coiling (Fig. 68):
Coiled basketry, split stitch (Loud/Harrington 1929:15ff.)
Plain split stitch (Tanner 1968:31)
Durchstechend einhängendes Wulsthalbflechten (Seiler-Baldinger 1991:44)
Schling-oder Spiralwulsttechnik (Staub 1936:26)
Spiralwulstflechterei Art 2 (Vogt 1937:8)
Vannerie spiralée à points fendus (Balfet 1952:269)
Tejido cosido en espiral (Reichel-Dolmatoff 1960:156)
Cestería cosida en espiral (Alfaro Giner 1984:168)

Transitional Forms to Plaiting with Active Systems and Advanced Techniques of Fabric Manufacture

Transitional forms from passive-active to active-active plaiting occur whenever an active element is introduced additionally which actually interlaces with the passive or with the active system. On the other hand, techniques such as weft wrapping or warp twining which employ a tensioned warp or otherwise fixed system belong to the advanced techniques of fabric manufacture (cf. Warp Methods).

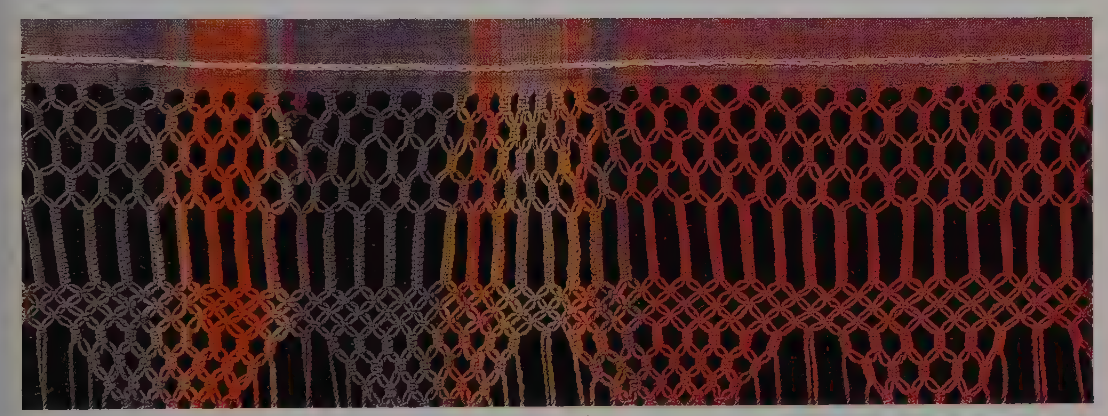
As has been constantly reiterated, the two main criteria (technique of manufacture and structure) of the present classification often overlap, especially in this transition group.

Plaiting with Active Systems

In plaiting the fabric is formed by the interlacing of elements of two or more systems. The operations can be performed in one or the other system at will. Their functions are interchangeable (hence the name active-active).

Depending on the number of systems used, plaiting can be in two or more directions and in two or three dimensions. Plaiting in two directions can be divided into: oblique or diagonal plaiting, right-angled plaiting, ply-splitting, and oblique intertwining. Multi-directional plaiting must be differentiated according to the number of elements or directions. To these must be added a number of complex operations for the production of fabrics whose width is relatively small compared with their length (braids, tubular plaiting, etc.) along with methods which combine two-directional and multi-directional plaiting (bobbin lace) and even certain meshwork techniques (macramé).

Plaiting is mostly done without the use of implements, although needles or bobbins are employed for the finer forms. Plaiting is a widespread art and has many variations.



Interknotted fringe of a sarong from Sumbawa, IIc 14575

Plaiting in Two Directions

The structures in two-directional plaiting are analogous to those in weaving (cf. Weaving).

1. Right-angled Plaiting

The two directions of plaiting are parallel or perpendicular to the edges of the fabric (Fig. 69). Here again, the crossings are genuine interlacings as in weaving (see p. 71-102). In most instances of right-angled plaiting, the two systems are interchangeable in their function. However, in one special form, wickerwork (Fig. 70), one system is continuously active and the other more or less passive. Wickerwork is hence closely related to plaiting with an active and a passive system, especially to wrap ping, binding and twining. Mechanical aids are rarely used and there are few variations.

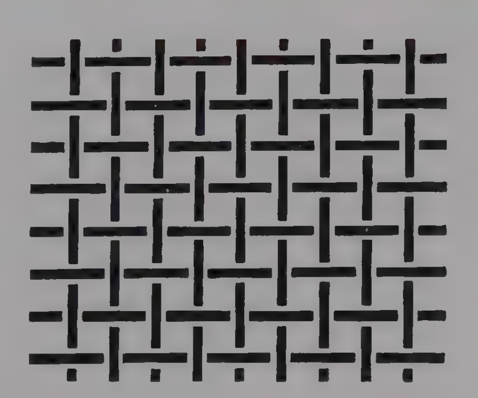


Fig. 69: Right-angled plaiting in plain weave

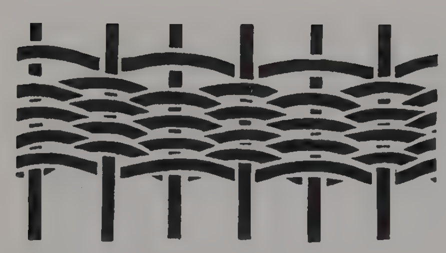


Fig. 70: Wickerwork

Other terms used:
Right-angled plaiting:
Right-angled interlacing (Emery 1966:62)
Randparalleles Flechten (Seiler-Baldinger 1991:46)
Vannerie tissée, type natte à deux nappes perpendiculaires, droite (Balfet 1952:273)
Tissage croisé (Anquetil 1979:15)
Cestería tejida derecha (Mora de Jaramillo 1974:299)
Tejido asargado (Reichel-Dolmatoff 1960:154)
Entrecruzado perpendicular (Saugy 1974:174)
Recht vlechtwerk (Ahlbrinck 1925:640)
Kruisvlechtingen (Lamster 1926: Fig. 1-2)
Recht vlechten (Keppel 1984:61)

Wickerwork:
Wicker weave (Lyford 1943:94)
Wicker basket weave (Underhill 1948:20)
Ribbed and stem type of basket weave (Belen 1952:48)
Randed type (Cardale-Schrimpff 1972:180)
Stakenflechten (Seiler-Baldinger 1991:46)
Stangenflechterei (Gandert 1963:23)
Vannerie tissée type clayonné (Balfet 1952:273)
Montants passifs – type clayonné (Pellaton-Chable 1980:122)
Tejido en cerco (Barcelona 1976)
Cestería derecha en bardal (Mora de Jaramillo 1974:299)
Trançado cruzado arqueado (Ribeiro 1980:35)
Stakenvlechten (Keppel 1984:65)

2. Diagonal or Oblique Plaiting

The two directions of plaiting are at an angle of less than 90 degrees to the edges of the fabric. The crossings are genuine interlacings which are analogous to those of weaving. Although diagonal plaiting is one of the simplest methods of plaiting from the technical point of view, derived forms such as two- and three-dimensional braiding represent highly complex techniques which must therefore be dealt with as a separate group.

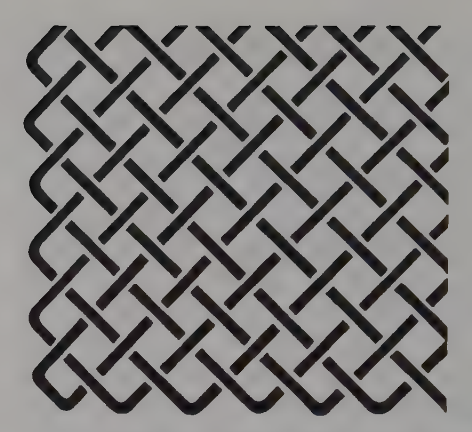


Fig. 71: Diagonal or oblique plaiting in plain weave

Other terms used:
Old Indian weave, finger weaving (Lyford 1943:69f.)
Diagonal braiding (Hald 1950:115)
Braiding (Peck Kent 1957:593)
Oblique interlacing (braiding) (Emery 1966:62)
Diagonalflechten (Seiler-Baldinger 1991:46)
Vannerie diagonale (Leroi-Gourhan 1943:281)
Vannerie tissée, type natte à deux nappes perpendiculaires, diagonale (Balfet 1952:273)
Montants actifs – type natté (Pellaton-Chable 1980:122)
Tissage diagonal (Anquetil 1979:15)
Cestería tejida diagonal simple (Barcelona 1976)
Cestería tejida diagonal (Mora de Jaramillo 1974:297)
Entrecruzado oblicuo (Saugy 1974:174)
Tejido jaquelado (Reichel-Dolmatoff 1960:154)
Trançado entrecruzado em diagonal (Ribeiro 1986:300)
Trançado xadrezado em diagonal (Ribeiro 1980:113)
Trançado diagonal (Melo Taveira 1980:229)
Diagonaal vlechten (Keppel 1984:57)
Diagonal vlechtwerk (Loeber 1902:14)
Diagonalfletning (Hald 1975:9)

3. Braiding

The process, which is basically derived from diagonal plaiting (rarely from right-angled plaiting) is used for the production of textiles which are considerably greater in length than in width or diameter. A distinction is to be made between two- and three-dimensional braids of this kind, the methods of manipulating the elements and the structures. The latter correspond to those used in two-directional plaiting and/or twining.

Braiding is used for making narrow fabrics, cords etc. which in turn are sometimes used as "elements" in fabric production. Braids of this kind are particularly elastic and sturdy. Simple braids and tubular braids can be made without any accessories. Dead weights and other devices (e.g. bobbins, frames) are used to keep the threads taut in the manufacture of the more complicated forms,

especially for passementeries (trimmings). The elements are often fixed at one end to facilitate working. Instead of using loose threads, an odd or even number of loops can be interworked (loop braiding).

3.1. Two-dimensional Braiding

Two-dimensional braiding is quite simply narrow two-directional plaiting done mainly diagonally. Braiding can be done with an odd (minimum 3) or even (minimum 4) number of elements. These may be fixed at one end (Fig. 72a) and consist of loose elements, or where the number of elements is even, of thread loops (Fig. 73). The simplest two-dimensional plait is the three-strand braid, which can be worked with loose or fixed ends (Fig. 72b). If both ends are fixed, the same interlacings occur at both ends, i.e. we obtain a special form (Fig. 72c) closely related to interlaced sprang (see p. 53) Another special form is obtained when three elements are braided together but, after a brief series of crossings with the other elements in a horizontal direction, are taken in a vertical to oblique direction relative to the plane. The individual movements thus perform a stepwise motion over the whole fabric (Fig. 74).
The commonest basic interlacements are in general plain and twill (see p. 87, pp. 89-92), but it is also possible to link the elements together laterally or to twine them (see Intertwining pp. 41-43).
By colouring and thread configuration a number of interesting and pleasing variants and patternings can be obtained (Fig. 76).



Fig. 72a: Six-strand braid with loose ends



Fig. 72b: Three-strand braid with fixed ends



Fig. 72c: Five-strand braid with fixed ends



Fig. 73: Two-dimensional loop braiding

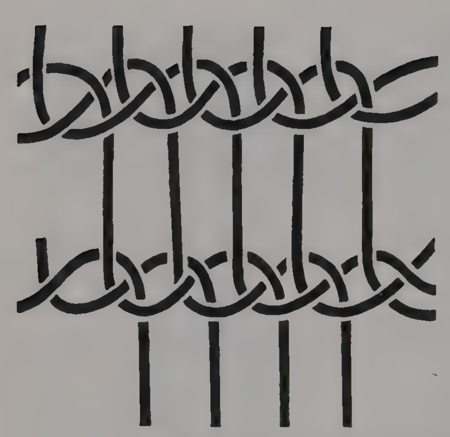


Fig. 74: Two-dimensional braiding (special form)



Fig. 76: Nine-strand braid

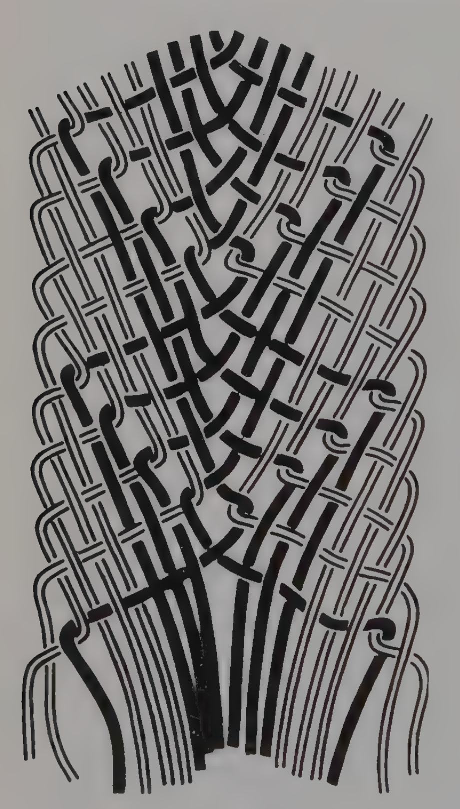


Fig. 75: Two-dimensional braiding with interlinking of individual elements

Other terms used:
Two-dimensional loop braiding:
Reciprocal plaiting (Cardale-Schrimpff 1984:249)
Zweidimensionales Schlaufenflechten (Seiler-Baldinger 1991:49)
Special form of two-dimensional braiding:
Neolithic braiding (Larsen 1986:82)
Braided (weft-) twining (Emery 1966:203)
Zweidimensionales Zopfflechten (Sonderform) (Seiler-Baldinger 1991:48)

Two-dimensional braiding:
Three strand braid (Mason 1908:14)
Braiding (Miner 1935/36:185)
X-strand braid plaiting (Miner 1935/36:182)
Three-strand plait (O'Neale 1937:196)
Flat braids (flache Geflechte) (Speiser 1983:31, 234)
Flat sennit of ... strands (Crowfoot 1938:71)
Flat braiding (Larsen 1986:80)
Multiple-strand plaiting (O'Neale 1942:162)
Three-ply braid (Buck 1944:301)
Three-strand flat braid (Peck Kent 1954:65)
Whip cording with three etc. strands (Hald 1957:248)
Zweidimensionales Zopfflechten (Seiler-Baldinger 1991:49)
Flechtband aus drei usw. Fäden, vier (usw.)-fädige Verflechtung (Hartung 1963:18)
Tresse à trois brins, tresse à brins multiples (Leroi-Gourhan 1943:271)
Trenzado plano (Millán de Palavecino 1970:22)
Trenza múltiple (Mora de Jaramillo 1974:335)
Trenza de tres hilos (Mora de Jaramillo 1974:294)
Trenzado de 3 a n hebras (Barcelona 1976)
Bandvlechten (Keppel 1984:72)
Piskefletning med ... traade (Hald 1975:27)
Virkede baand (Hald 1975:9)

3.2. Three-dimensional Braiding

In the three-dimensional forms we distinguish between tubular braids and compact braids.

3.2.1. Tubular Braiding

Tubular braids consist of an even number of elements, one half of which is interworked with the other in a plain weave or twill pattern along opposed helical lines. Tubular braids cannot be based on looped threads. Tubular plaits are hollow "inside" but can be made round an inlay (core).



Fig. 77: Tubular braid in twill pattern

Other terms used:
Hollow braid, oblique tubular (Larsen 1986 86)
Schlauchflechten (Seiler-Baldinger 1991 49)

3.2.2. Compact Three-dimensional Braiding

The possible number of variations within this group is almost unlimited. The braids may have a round, oval, triangular, square, hexagonal or octagonal cross section (Fig. 78). The elements are interworked not only on the surface but also in the interior, resulting in very sturdy and decorative braids and cords.

These braids can be made with loose elements and also with loop threads. Braids made with loop threads are closely related to French knitting and crocheting (see pp. 23,25, Fig. 79).



Fig. 78 Square braid of four elements

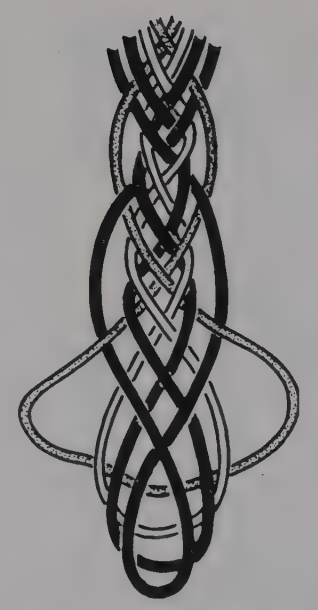


Fig. 79: Three-dimensional loop braiding

Other terms used:
Kompaktes dreidimensionales Kordelflechten (Seiler-Baldinger 1991:49)
With loose elements:
Plattings (Mooi 1977:56)
Solid or three dimensional braids (Speiser 1983:234)
Solid square braid (Larsen 1986:87)
Three-dimensional braiding with elements crossing center (Larsen 1986:88)
With loops:
Loop-plaiting (Cardale-Schrimpff 1984:89)

4. Oblique Intertwining

In contrast to two-directional plaiting in which the elements interlace, they are intertwined. As far as the direction of plaiting is concerned, these methods are allied to diagonal plaiting.

Two main groups – active-passive and active-active intertwining – can be defined by reference to the relation of the sets of elements to one another.

4.1. Active-passive Intertwining

The elements are paired and alternate in their function from active to passive, i.e. the elements a fix the elements b in an S- and/or Z-twisted twine, exchanging roles at the edge of the plait (Fig. 80a) or in the centre (Fig. 80b-c). There are diagonal ribs in the finished fabric. The structure is identical with that of two-strand twining over a passive system and diagonal ply-splitting.



Fig. 80a: Active-passive intertwining, with Z crossing



Fig. 80b: Active-passive intertwining with Z and S crossing



Fig. 80c: Active-passive intertwining with alternate Z and S crossing

Other terms used:
Twined oblique interlacing (Speiser 1983:54)
Oblique twining (Harvey 1976:7)
Single oblique twining (Emery 1966:64)
Aktiv-passives Zwirnflechten (Seiler-Baldinger 1991:50)

4.2. Active-active Intertwining

Both thread groups are equally active, there being the following variant forms: elements a twine round elements b and elements b twine round elements a (Fig. 81a) or a and b are intertwined (Fig. 81b).
Before or after this reciprocal twining, the elements of the groups a and b may be twined once or more round themselves (Fig. 81c). The process can also be combined with braiding (Fig. 81d).
Depending upon the type of variation, the structures are identical with those of diagonal ply-splitting, intertwined sprang and methods akin to bobbin lace (see pp. 44-45, 46-47, 54-55).



Fig. 81a. Active-active intertwining: elements a twine round elements b and vice versa

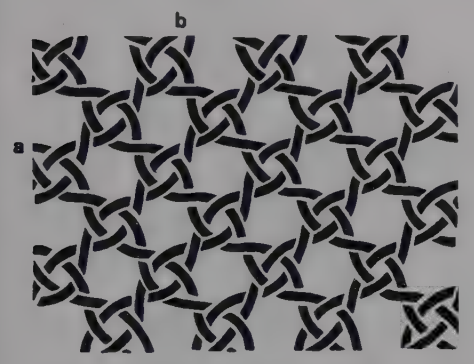


Fig. 81b. Active-active intertwining: elements a and b are intertwined

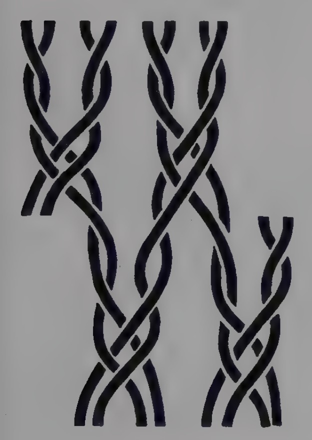


Fig. 81c: Active-active intertwining with additional twist

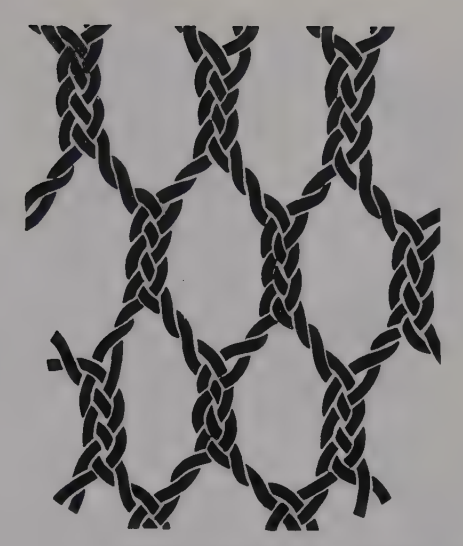


Fig. 81d: Active-active intertwining combined with braiding

Other terms used:
Double oblique twining (Emery 1966:65)
Intertwining (Speiser 1983:236)
Aktiv-aktives Zwirnflechten (Seiler-Baldinger 1991:51)
Gegenseitige Zwirnbindung (Speiser 1983:236)

5. Ply-splitting

As the name intimates, this technique is possible only on the basis of plied elements (threads, cords), which is a feature distinguishing it, among other methods, from the splitting of one system (that always remains passive). Needles are used as an aid in splitting. In contrast to oblique intertwining it offers more possibilities of variation.

Other terms used:
Split-ply twining (Harvey 1976)
Zwirnspalten (Seiler-Baldinger 1991:52)

5.1. Interlinked Ply-splitting

Parallel plied elements are "interlinked", i.e. element a splits element b and is then split again by the latter element at the link (Fig. 82a) or vice versa (Fig. 82b). Paired plies can also be used (Fig. 82c).



Fig. 82a Interlinked ply-splitting element a splits element b.



Fig. 82b: Interlinked ply-splitting. element b splits element a



Fig. 82c Interlinked ply-splitting, with paired plies

Other terms used:
Twined linking (Speiser 1983 113)
Verhängtes Zwirnspalten (Seiler-Baldinger 1991 52)

5.2. Right-angled Ply-splitting

In this method the plied elements of one system (passive) are split by those of another system running at right angles (active-passive, Fig. 83a) or there is reciprocal splitting of both systems (active-active, Fig. 83b). In the active-passive process the structures are identical with those of warp twining (see p. 50), tablet and finger weaving (see pp. 72-73).



Fig. 83a: Right-angled ply-splitting, active-passive

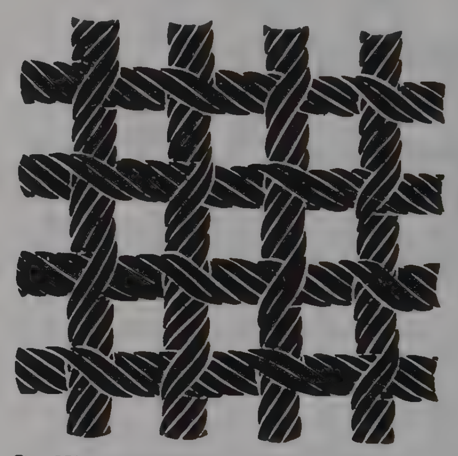


Fig 83b: Right-angled ply-splitting, active-active

Other term used:
Randparalleles Zwirnspalten (Seiler-Baldinger 1992:53)

5.3. Diagonal Ply-splitting

In this process, which is diagonal in execution, we can make a basic distinction between an alternately active-passive relationship of the thread groups (Fig. 84a) and their reciprocal active penetration (Fig. 84b). With cabled yarns there are other possibilities, depending on where these are split (Fig. 84c).
Attention has already been called to the structural affinity to intertwining and intertwined sprang (see pp. 41-43, 54-55).



Fig. 84a: Diagonal ply-splitting, alternate active-passive



Fig. 84b: Diagonal ply-splitting, active-active



Fig. 84c: Diagonal ply-splitting, active-active with paired plies

Other terms used:
Oblique interworking by ply-splitting (Speiser 1983:111)
Ply-splitting to produce a single (double) oblique twined fabric (Quick/Stein 1982:32)
Diagonales Zwirnspalten (Seiler-Baldinger 1991:53)

Plaiting in Three and More Directions

For plaiting at least three sets of elements are needed instead of two. If there are more than three systems the elements are sometimes fixed. This method represents a transitional stage leading to more advanced fabric-producing techniques. Depending on the form of interlacement, a distinction can be made between plaitings in which all the elements are interworked equally or plaits with an integrated third, fourth etc. direction, and, in terms of structure, loose or dense multi-directional plaits. Plaiting in three or more directions is a highly specialised final development form of plaiting which allows few variations in the patterns of interlacement.

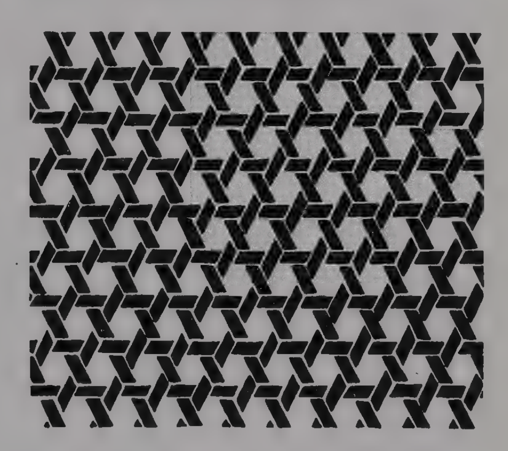


Fig. 85: Plaiting in three directions

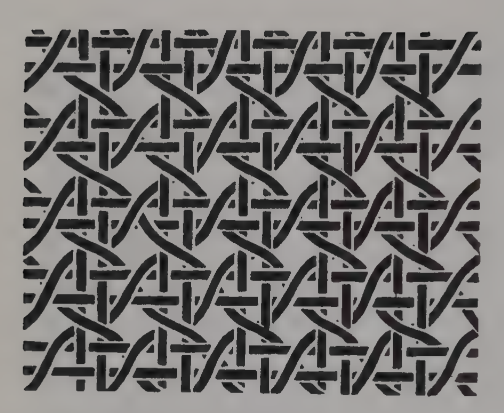


Fig. 86: Plaiting in four directions

Other terms used:

Multi-directional plaiting
Lattice-type basket work (O'Neale 1949:76)
Mehrrichtungsflechten (Seiler-Baldinger 1991:54)
Strahlenweberei (Von Kimakowicz-Winnicki 1910:31)
Vannerie tissée à trois nappes et plus (Balfet 1952:273)

Plaiting in three directions (Fig. 85)
Hexagonal plaiting (Miner 1935/36:182)
Interlaced basketry with three sets of elements (Clements Scholz 1975)
Plaiting, three-directional (Dunkelberg 1985:364)
Lattice technique, hexagonal (Cardale-Schrimpff 1972:416)
Dreirichtungsflechten (Seiler-Baldinger 1991:54)
Loses Geflecht aus 3 Flechteinheiten mit hexagonalen Maschen (Detering 1962:66)
Geflecht dreifacher Richtung (Krucker 1940/41:77)
Vannerie tissée type carreau à trois éléments (Balfet 1952:274)
Diagonal compuesta en tres direcciones (Barcelona 1976)
Cestería enrejada (Mora de Jaramillo 1974:338)
Tejido hexagonal (Reichel-Dolmatoff 1960:154)
Trançado hexagonal triangular (Ribeiro 1986b:319)
Spaansche ster (Loeber 1902:16)
Ljlie drierichtingsmethode (Jasper-Pirngadie 1912:51)
Kruisvlechtingen met drie reepen (Lamster 1926: Fig. 5-6)

Plaiting in four directions (Fig. 86)
Octagonal weave (Belen 1952:51)
Caning (Larsen 1986:66)
Vierrichtungsflechten (Seiler-Baldinger 1991:55)
Geflecht mit Leinwandbindung und Diagonalstreifen (Vogt 1937:40)
Diagonal compuesta: rejilla (Barcelona 1976)
Tejido cuadrilateral cruzado (Reichel-Dolmatoff 1960:155)

Combinations of Two-Directional and Multi-Directional Plaiting

In these processes plaiting is done partly in two right-angled and two diagonal directions so as to allow these then to be combined in four-directional plaits, or else two- and three-directional plaits alternate in the same fabric. Elements can be borrowed from other methods such as meshwork techniques. Combinations of this kind require the use of accessories.

1. Interlacing and Intertwining

In the simplest version of this method the threads run diagonally or at right angles in the case of combinations. Interlacing and intertwining are often combined (Fig. 87).

Just as braids were the forerunners of complicated passementerie, oblique intertwining gave rise to bobbin lace with wooden weights, pillows, patterns and pins as aids.

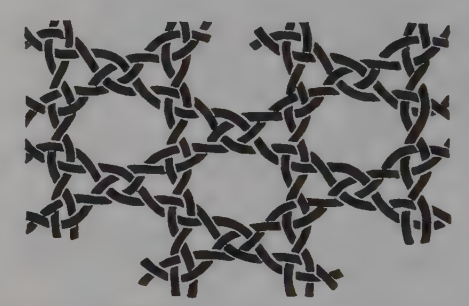


Fig. 87: Bobbin lace by intertwining (fond chant)

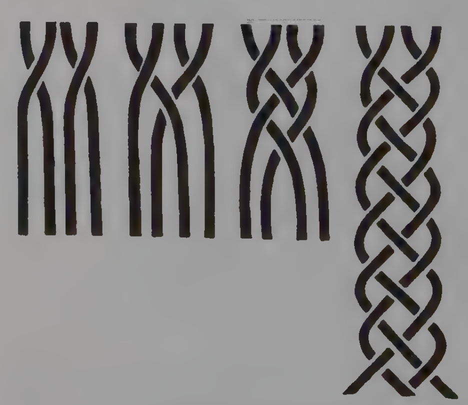


Fig. 88 a-d: Bobbin lace by braiding (four-strand braid)

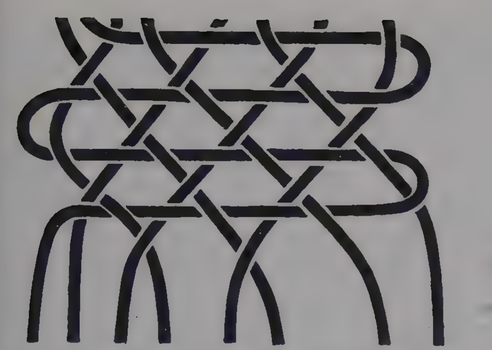


Fig. 89: Bobbin lace: three directional (half stitch)

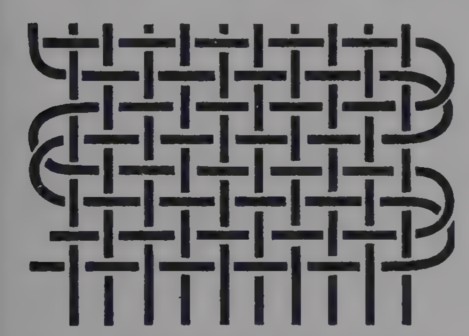


Fig. 90: Bobbin lace with right-angled interlacings (whole stitch)

Other terms used:

Plaiting with twisted yarns (D'Harcourt 1962 76ff.)
Oblique twining (Emery 1966 64)
Klöppeleiartige Verfahren (Seiler-Baldinger 1991 55)
Bolillo (Mora de Jaramillo 1974 293)
Tranzado tipo bolillo (Barcelona 1976)
Finknyppling (Nylén 1969 102)
Slynget snor og dens slaegtninge (Hald 1975 26)

In bobbin lace a four-stranded braid is the equivalent of:
Four strand plait (Start 1948 78)
Flechtenschlag (De Dillmont undated 654)
Vierteilige Flechte (Müller/Brendler/Spiess 1958:175)
Vävslag (Nylén 1969:297)

A three-directional interlacing (Fig. 89 "halfstitch") is the equivalent of:
Netzschlag (Müller/Brendler/Spiess 1958:175)
Gimpen- oder Halbschlag (Weber 1979 35)

A right-angled interlacing is the equivalent of (Fig. 90):
Whole-stitch clothwork (Freeman 1958 22)
Leinenschlag, toilé (Csernyánszky 1962 7)
Ganzschlag (Schuette 1963 53)

The combination of crossing and twisting (Fig. 87) is the equivalent of:
Locherschlag (Flemming 1957 367)
Fond chant (Weber 1979 35)
Torchon (Speiser 1983 185)

2. Macramé (interknotting)

The name comes from the Arabic "mucharram", which means lattice or, in the extended sense, "fringe". The technique is closely related to oblique intertwining, the difference being that macramé also involves looping and interknotting. Both methods are often used in combination to make trimmings.

Four or more elements are used in macramé, two of them alternating in forming the ground knot. The clove hitch, the vertical granny knot and the square knot are the three most important macramé knots. The threads not engaged in forming these basic knots can be passed through these in different ways. As in the case of bobbin lace, it is also possible to work in more than two directions.

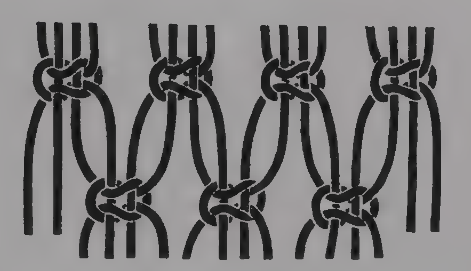


Fig. 91: Macramé with square knot

Other terms used:

Square knotting (Woollard 1953:33f.)
Knüpfarbeit (De Dillmont 1902:403ff.)
Knüpfgewebe, Knüpfgeflecht (Von Kimakowicz-Winnicki 1910: 34)

Basic knots, clove hitch:
Halber symmetrischer Knoten (Seiler-Baldinger 1991:56)
Rippenknoten (Zechlin 1966:107)

Basic knots, square knot:
Square or Solomon's knot (O'Neale 1945: Fig. 80b)
Symmetrischer Knoten (Seiler-Baldinger 1991:56)
Flacher Knoten (Thümmel undated:8)
Flacher Doppelknoten (De Dillmont 1902:407)
Flachknoten (Zechlin 1966:107)
Versetzter Kreuzknoten (Lammèr 1975:192)
Dubbelknut (Nylén 1969:280)

References to Plaiting: see pp. 158-160

Advanced Textile Techniques

All advanced techniques of fabric production use a warp, i.e. a tensioned and fixed set of elements. As a rule the warp is passive and the other system, the weft, is active.
The structures are not easily distinguished from those made by plaiting and intertwining or even those of meshwork fabrication. Many of the structures discussed earlier appear here as well, and the various groups can be classified solely on the basis of the method of production.
Technically, weaving is the most advanced method in this group. The other groups represent overall the transition stages to weaving, since all of them use a fixed warp, as in weaving.
It is possible to distinguish between three groups: warp techniques, half-weaving, and weaving.



Woman's sarong of the Belo, Timor, supplementary weft and weft wrapping, IIc 20744



PLATE 7. Sarong from the Philippines, dovetailed tapestry, IIc 20040

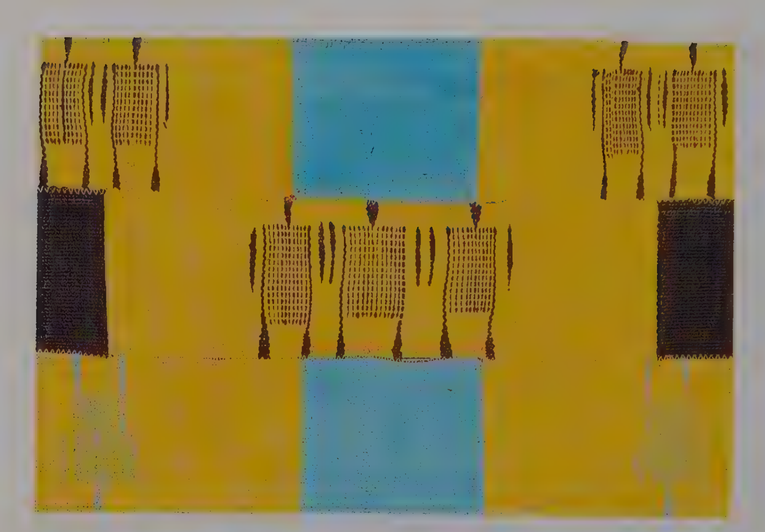


PLATE 8. Weft-faced plain weave, tapestry and supplementary weft. The small bands are sewn together, Konna, Mali, III 21669

PLATE 9. Woman from Tenganan weaving a double ikat cloth on a backstrap loom, Karangasem, Bali

Warp Methods

The warp can be fixed in various ways, e.g. spirally (two-plane) on a cylindrical wooden block; around two stakes driven into the ground, round a frame, or thread by thread with the help of appropriate implements (single-plane). As in weaving, it is possible to work with a double or even a triple warp.

In most of the methods the warp is passive, but "active" in some in the sense that individual warp threads are interlaced, intertwined or twisted round one another. Thus we make a distinction in principle between warp fabrics with an "active" and those with a "passive" warp. The group with an active warp can be subdivided into sprang and warp twining. In the passive warp group further systematic grouping can best be done on the basis of weft insertion methods. This produces the following classification: weft wrapping, weft knotting, weft twining, weft interlacing, tapestry. The technical processes preceding weaving are often combined with it.



Woollen bag, combination of interlinked and intertwined sprang, Egypt, Coptic, 400-700 A.D., III 15485

Fabric Production with an Active Warp (warp interlacing, interlinking and intertwining)

Unlike other methods where the position of the warp threads relative to each other is not altered, this method uses interlacing, interlinking and twining of individual warp threads. The weft yarns may be parallel or may be absent. In the production process it is primarily the warp that is worked. The methods represent special forms of warp fabric manufacture.

Warp Twining

Pairs (or groups) of warp threads fixed at one end are twisted round the weft in the same (Fig. 92a) or alternately different directions (Fig. 92b). Warp twining can be done only with loose warp yarns fixed at one end. If the warp were fixed at both ends it would have to be classified as half-weaving with shed reservation (see p. 70). In both cases the weft is invisible, at least in the case of dense fabrics.

The structure is identical with that of right-angled ply-splitting, finger and tablet weaving and also half-weaving with shed reservation.

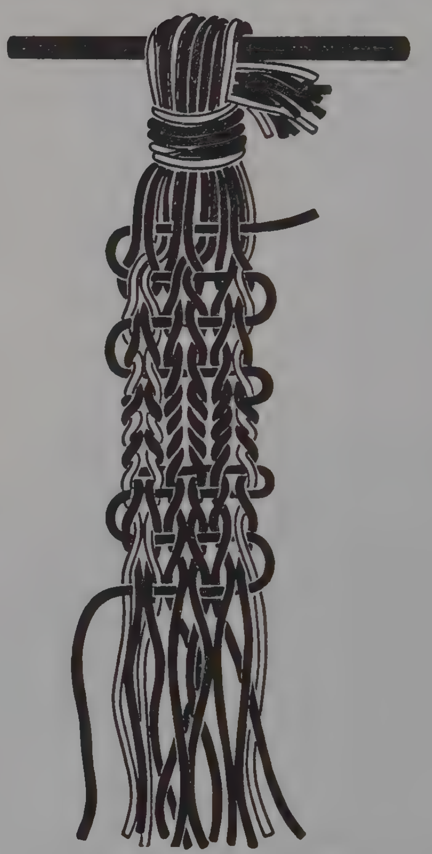


Fig. 92b: Warp twining in S and Z direction (countered)

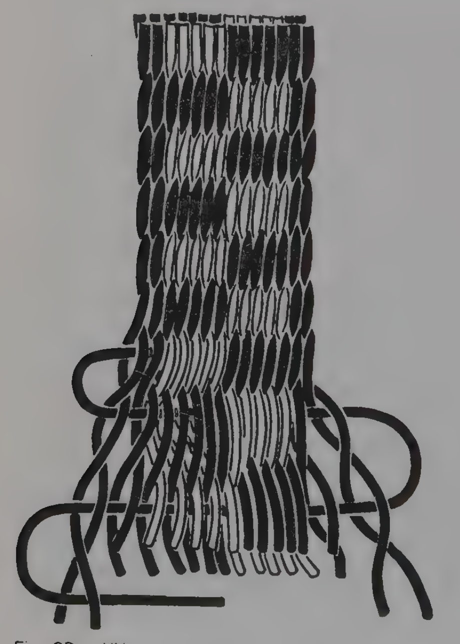


Fig. 92a: Warp twining in Z direction

Other terms used:

Warp twine tie (Kent Peck 1957:580)
Bands with twisted warp yarns (D'Harcourt 1962:62ff.)
Zwirnbinden der Kette (Seiler-Baldinger 1991:59)
Galons à fils de chaîne enroulés (D'Harcourt 1934:67ff.)
Torcido de urdimbre (Nardi 1978:40)
Kettingtwijnen (Brommer 1988:90)

Sprang

The warp is fixed at both ends. Its threads are twisted or interlaced and are sometimes held in position during the working process by bars or sticks. (Fig. 93a-c). In this case the warp is active. Work is started at one end of the warp. The same structures are produced automatically at the other end. These are likewise fixed with bars. The interworkings, which are mirror images of one another, are formed in this manner from the two ends towards the middle and must be fixed there in some way so as to prevent unravelling.



Fig. 93a: Interlinked sprang

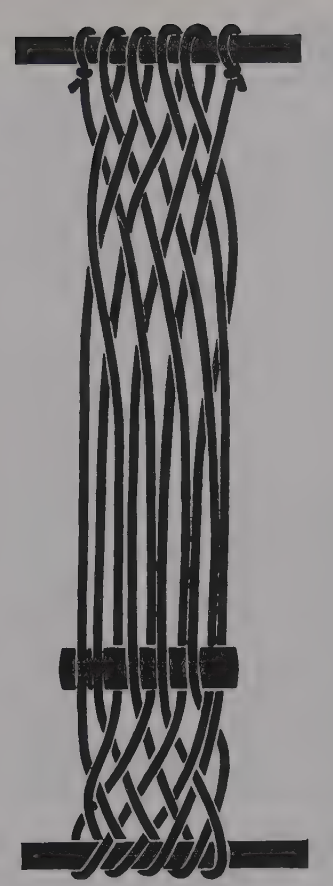


Fig. 93b: Interlaced sprang

The fabrics are highly elastic. They look strikingly similar to fabrics produced by diagonal plaiting, linking, or oblique intertwining. Depending on which yarns are crossed with which, i.e. on the sequence in which the warp threads are picked up and lowered, we obtain various forms of interworking which can be designated in terms of those used for primary fabric-producing techniques. We thus distinguish between interlinked, interlaced and intertwined sprang (Fig. 93a-c). The word sprang is of Swedish origin.

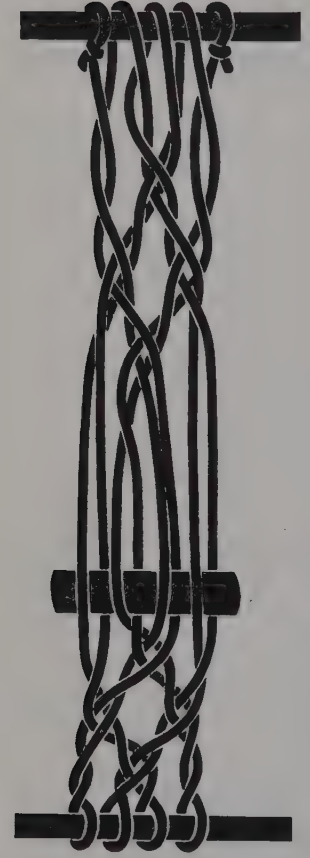


Fig. 93c: Intertwined sprang

Other terms used:
Warp twining (O'Neale 1937:196ff.)
Netting (Lyford 1943:66ff.)
Twine-plaiting (Weitlaner-Johnson 1956:198ff.)
Loom-plaiting (Engel 1963:38)
Sprang or Egyptian plaitwork (Collingwood 1946:6ff.)
Frame plaiting (Cardale-Schrimpff 1972:700)
Ägyptische Flechttechnik (Von Kimakowicz-Winnicki 1910:32)
Geflecht in Sprangtechnik (Schlabow 1958:7)
Tissage torsadé (Chantreaux 1946:65ff.)
Acoplado tipo Tumupasa (Ribeiro 1988:96)
Egyptisch Vlechtwerk (Siervertsz van Reesema undated)
Starobylém pletení (Smolková 1904)

1. Interlinked Sprang

In interlinked sprang structures like simple linking (Fig. 93a, 94a, 95), multiple linking (Fig. 94b-c) and linking with skipping of rows (Fig. 94d) are possible.
In simple interlinked sprang the thread configuration may be of the 11/11 and also 2/2 variety (see pp. 7-8, Fig. 95a-b). In multiple interlinked sprang the typical diagonal thread pattern (relative to the long edge) is conspicuous whereas it is not so clearly apparent in the simple interlinked variety.
The various types of interlinked sprang can be combined at will and in particular openwork patterns can be produced. Sprang thus offers many more opportunities for patterning than the homonymous meshwork process.

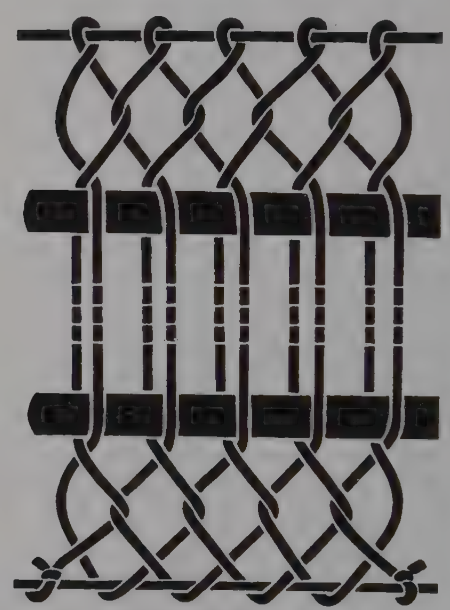


Fig. 94a: Simple interlinked sprang

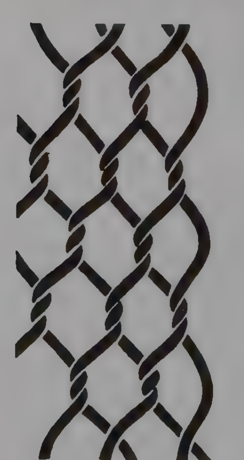


Fig. 94b:
Double interlinked sprang



Fig. 94c:
Multiple interlinked sprang

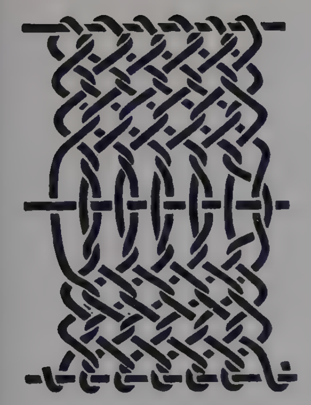


Fig. 94d. Skipped interlinked sprang

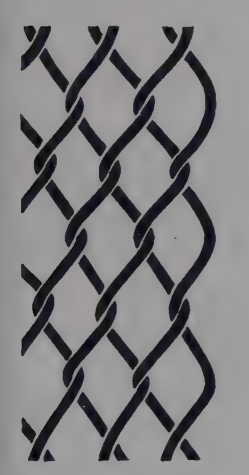


Fig. 95a:
Simple interlinked sprang
2/2



Fig. 95b
Simple interlinked sprang
11/11

2. Interlaced Sprang

The simplest form of interlaced sprang is a three-strand braid (Fig. 96a-e) in which thread 1 is crossed over thread 2 and then thread 3 over thread 1 etc. As compared with interlinked sprang, only the sequence in which the thread is raised and lowered is altered.

Interlaced sprang is suitable for the production of dense, elastic fabrics which are comparable in structure to those obtained by diagonal plaiting (Fig. 97a-c) or plain and twill weaving. In the latter case, however, (see pp. 87-88, 101), the twill must be even (see pp. 90-91) and always oblique to the selvedges. Interlaced and interlinked sprang can be combined at will.

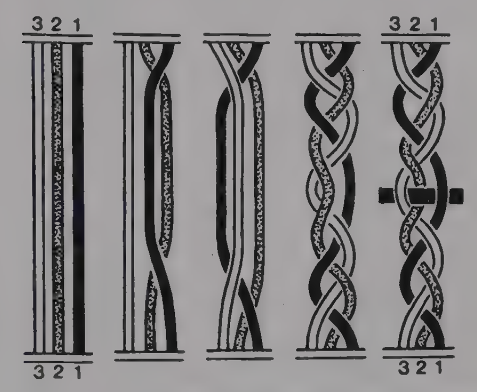


Fig. 96 a-e: Spranged three-strand "braiding": sequence of operations

Other terms used:

Simple and multiple interlinked sprang
Interlinking with an added twist (Emery 1966 62)
Simple plaiting (D'Harcourt 1962 80ff.)
Half-twist mesh, complete twist mesh (Weitlaner-Johnson 1956 198ff.)
Einfacher und mehrfacher Einhangesprang (Seiler-Baldinger 1991 61)
Let og vrang (Broholm/Hald 1935 40)

Skipped interlinking
Lattice sprang (Collingwood 1964 6ff.)
Cestería de saltos (Alfaro Giner 1984 109)
Gennenbrudt sprang, grundslaget, doppelslag (Hald 1975 20)

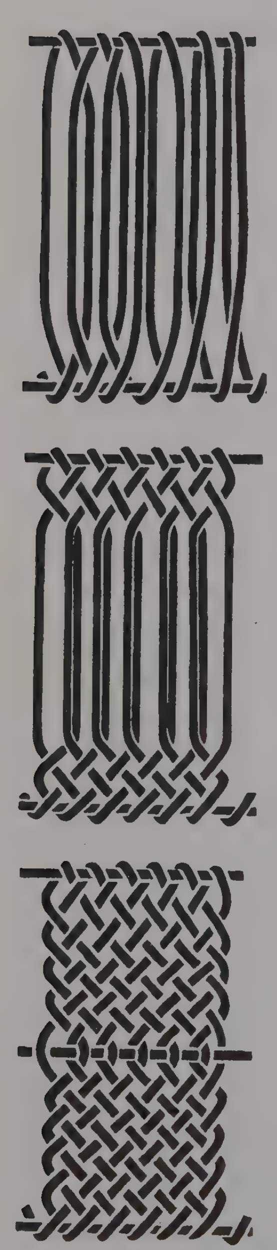


Fig. 97 a-c: Interlaced sprang in plain weave: sequence of operations

Other terms used:

Double plaiting (D'Harcourt 1962:79ff.)
Simple 1:1 frame plaiting (Cardale-Schrimpff 1972:615)
Flechtsprang (Seiler-Baldinger 1991:62)
Sprang entrelazado (Cardale-Schrimpff 1987:7)

3. Intertwined Sprang

There are two basic forms of intertwined sprang. In one of these (additional) pairs of threads are twined round another thread (e.g. of interlinked sprang), the direction of twist being altered depending on the pattern required (active-passive intertwined sprang, Fig. 98). In the second form all the pairs of threads are actively engaged by being intertwined in a manner depending on the pattern desired (active-active intertwined sprang, Fig. 99). Instead of each thread being intertwined, twists can be added (Fig. 100a). Paired intertwining is also possible (Fig. 100b). Repeating two passes one after the other yields other possibilities of forming patterns (Fig. 101) which, like the preceding variants, are strikingly similar in structure to forms of oblique intertwining, ply-splitting and bobbin lace.

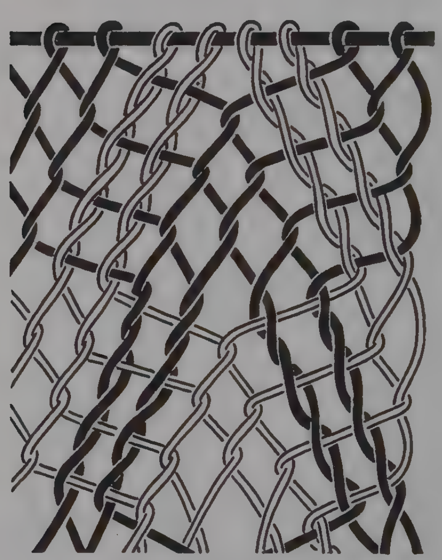


Fig. 98: Active-passive intertwined sprang combined with interlinked sprang

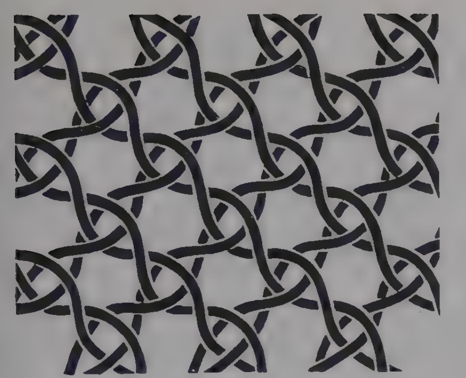


Fig. 99: Active-active intertwined sprang with Z crossing



Fig. 100a: Multiple intertwined sprang

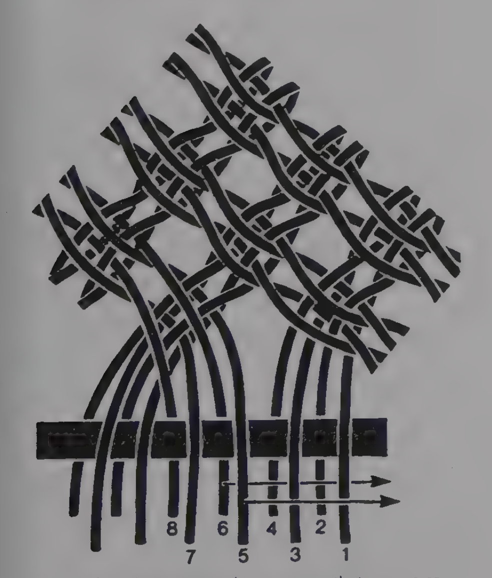


Fig. 100b: Intertwined sprang with two pairs

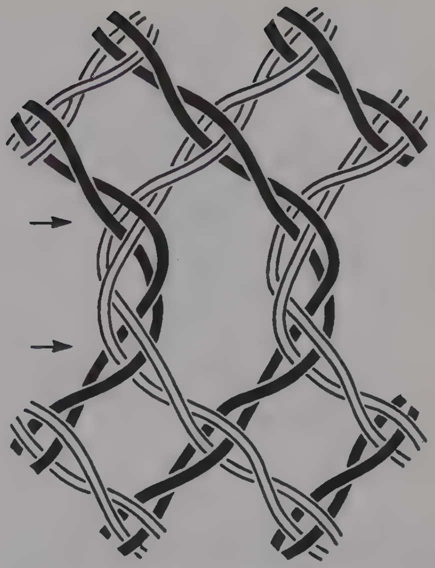


Fig. 101: Intertwined sprang with repetition of a pass

Other terms used:
Oblique intertwining (Rowe 1984:55)
Zwirnbindesprang (Seiler-Baldinger 1991:63)

4. Fixing the Warp in Position

Although sprang depends mainly on the manipulation of the warp threads, some means must be found of fixing them in the centre where the two mirror image halves of the fabric meet. The simplest solution is to insert a yarn or element at that point, in other words to introduce a single weft yarn (Fig. 102a). Another possibility is to fix the warp by forming the warp threads into single (Fig. 102b) or double (Fig. 102c) loops or, as in crossed knitting or encircled looping (Fig. 102d-e), by producing a row of loops with the terminal loop held in position by means of a thread ("minimal weft", see Fig. 102b). With a circular warp there are still other means of minimal fixation.

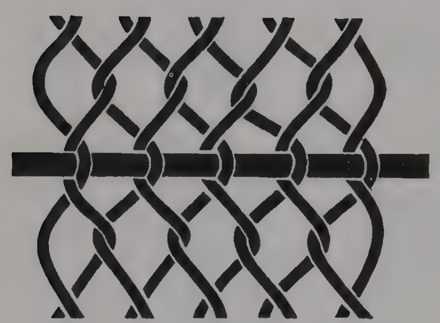


Fig. 102a: Fixing by insertion of a weft yarn

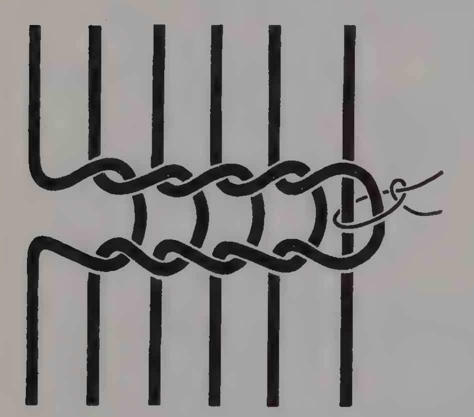


Fig. 102b: Fixing by forming the warp into single loops and a "minimal weft"

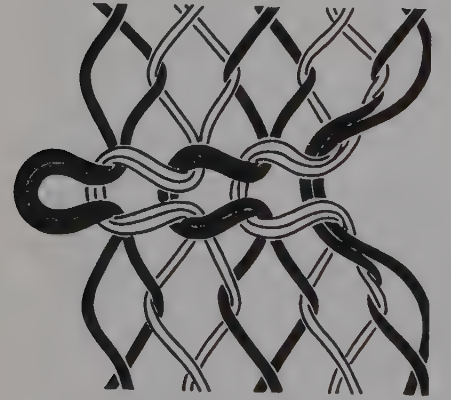


Fig. 102c: Fixing by forming double loops

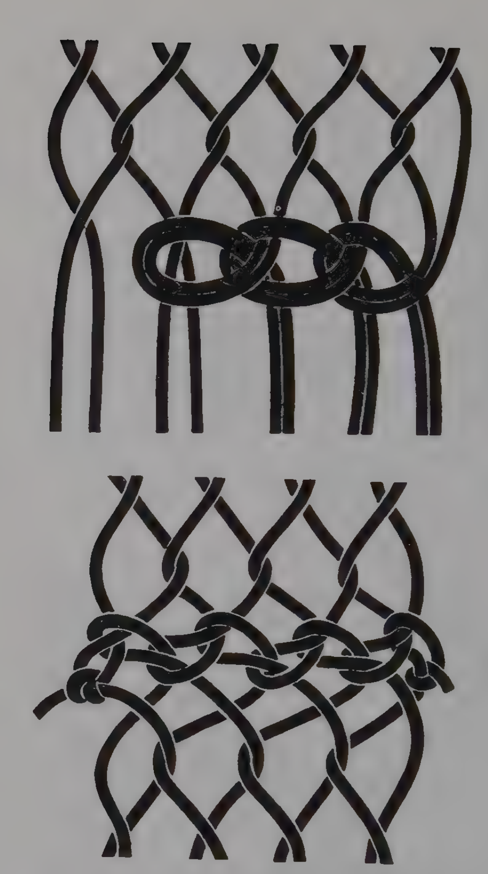


Fig. 102d-e: Fixing by forming encircled loops

Fabric Production with a Passive Warp

The passive warp yarns are secured by one (or more) active wefts. These processes thus have a greater technical affinity with heddle weaving than the methods using an active warp which can be associated rather with special types of weaving (finger and tablet weaving). The crucial point is that the weft must be introduced absolutely by hand on each pass with no automatic shedding.

The forms of interlacing are mainly identical with those of plaiting with an active and a passive system.



Fig. 103a: Diagonal weft wrapping

Weft Wrapping

The structures are the same as used in wrapping. The only difference consists in the type of manipulation, specifically in the use of a fixed warp. In the literature these methods are sometimes referred to misleadingly as "flat woven fabrics" (in contrast to carpets, i.e., piled fabrics) or sometimes, in more specialised jargon, under the Caucasian name "soumak". In this method the weft is wrapped round the warp threads. This can be done so that the weft runs at right angles, diagonally or even parallel to the warp (Fig. 103a-b), running its whole length or only part thereof (Fig. 109). There are very many types of weft wrapping. They may take the form of wrapping a warp yarn several times instead of once, wrapping several warp yarns at the same time, skipping warp yarns or wrapping alternate warps. Further varieties of design can be achieved by means of the direction of twist of the wefts, which may all be wrapped in the same direction or in opposite directions.

A feature common to them all is a forwards-and-backwards motion of the weft which can be described as similar to the wrapping processes used in plaiting with an active and a passive system (see pp. 26-29).

The most important variant forms are wrapping and looped wrapping of the weft.



Fig. 103b: Weft wrapping parallel to the warp

Other terms used:

Wrapped weaving (O'Neale 1937:201)
Wrapped weave, Soumak weave (Hodges 1964:143)
Soumak wrapping (Anderson 1978: Fig. 86)
Wickeln des Eintrages (Seiler-Baldinger 1991:66)
Diagonale und vertikale Wickelbroschierung (Dombrowski/Pfluger-Schindlbeck 1988:23)
Enroulement de la trame (Tanavoli 1985:66)
Snärjväv (CIETA 1970:57)

1. Simple and Multiple Weft Wrapping

The weft can be wrapped round the warp yarns once (Fig. 104a-b) or several times, and either with an S- or a Z-slant (Fig. 105).

If the weft is inserted without turning the workpiece round, the right and reverse sides will be different (Fig. 106a-b).

Depending on the float of the weft on the right and reverse sides, in other words on the number of wrapped warp threads, other variations are possible (Fig. 107a-d). Very pleasing patterns can be obtained by the use of several staggered wefts and combinations of S- and Z-slants (Fig. 108). The wefts may be wrapped round only one part of the warp and then, as in tapestry (see p. 63), carried back to their starting point (Fig. 109).

Notation and theoretical observations:

The characteristic feature of weft wrapping is that, if the thread is carried forward over n warp yarns (fn) the weft must be "returned" (back = b) under 1 to n-1 warp threads. In the case of fn there are thus b under 1 to n-1 warp threads.

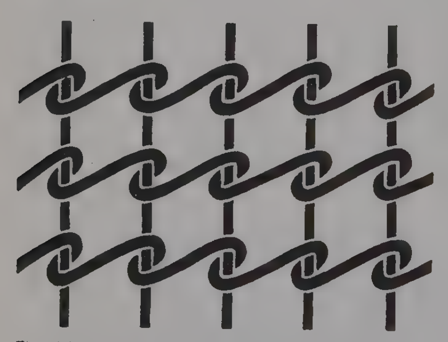


Fig. 104a: Simple weft wrapping f2 b/1 face

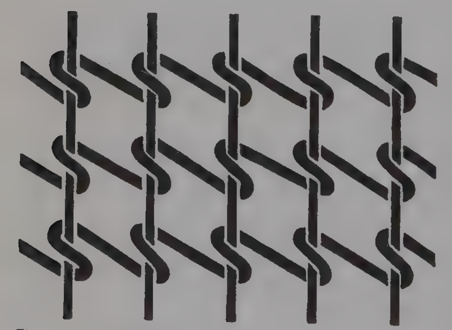


Fig. 104b: Simple weft wrapping f2 b/1 reverse

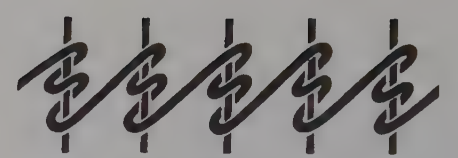


Fig. 104c: Multiple weft wrapping f2 b/1 f1 b/1

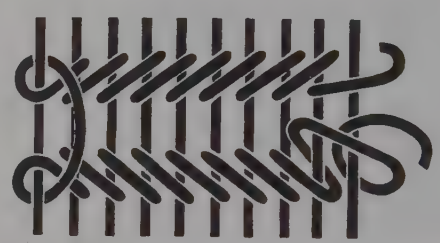


Fig. 105: Countered weft wrapping (S and Z twist)

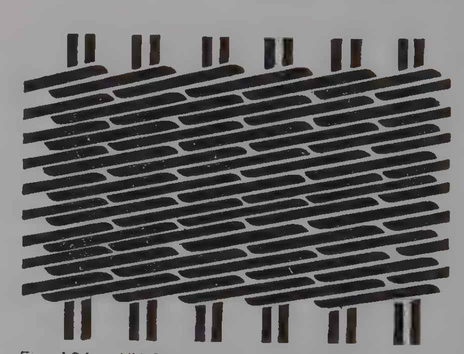


Fig. 106a: Weft wrapping f4/b2: face

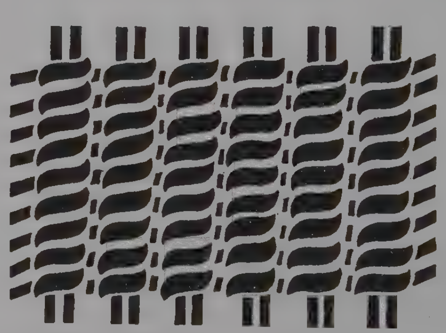


Fig. 106b: Weft wrapping f4/b2: reverse

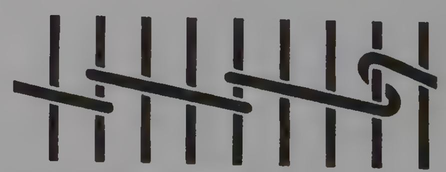


Fig. 107a: Weft wrapping f4/b1

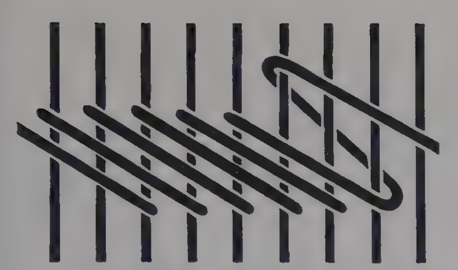


Fig. 107b: Weft wrapping f4/b3



Fig. 107c: Weft wrapping f3/b1

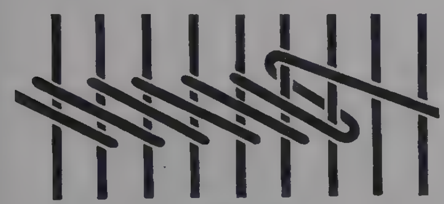


Fig. 107d: Weft wrapping f3/b2



Fig. 108: Countered wrapping of staggered wefts f6/b2 (S and Z twist)

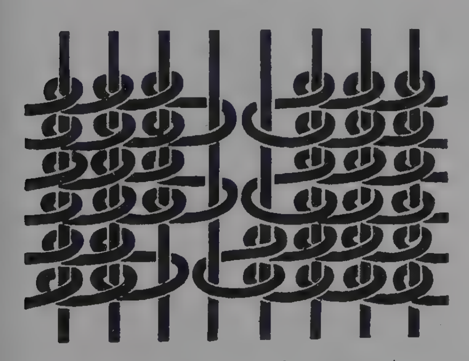


Fig. 109: Discontinuous weft wrapping (as in tapestry)

Other terms used:
Plain weft-wrapping (Emery 1966:215)
Plain and countered weft-wrapping (Tanavoli 1985:81)
Einfaches und mehrfaches Umwickeln des Eintrages (Seiler-Baldinger 1991:67)
Omwikkelen (Brommer et al. 1988:86)

2. Weft Wrapping with Skipping (or interlacing) of Warp Threads

The weft is not wrapped round all the warp threads but only round every third one, i.e. a warp thread is interlaced or skipped between wrappings (Fig. 110a).

If the weft were to be cut after every second warp thread, the result would be the "asymmetrical knot" of carpet weaving (see p. 111).

Only if there is an odd number of skipped (or crossed) warp threads between two wrapped warps can there be any genuine interlacings, always presupposing that the wefts are moved on by one warp thread (Fig. 110b).



Fig. 110a: Weft wrapping with skipping of one warp thread

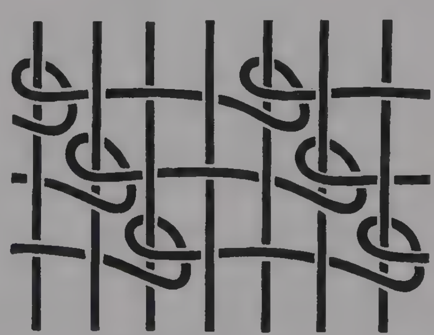


Fig. 110b: Weft wrapping with skipping of three warp threads

Other terms used:
Wickeln des Eintrages mit Überspringen (bzw. Kreuzen) von Kettfäden (Seiler-Baldinger 1991:68)
Steppstichähnliche und Sumakähnliche Reihe (Dombrowski/Pfluger-Schindlbeck 1988:23)

3. Alternating Weft Wrapping

The weft is wrapped round one warp thread and then passed over two (or more) adjacent warp threads, the last of which is wrapped round again. If the warp threads were to be cut after every second warp thread, the result would be the "symmetrical knot" of carpet weaving (see p. 110).

Unlike simple weft wrapping, this method is characterised by the fact that the span must be at least two warp threads.

It can be the same or different at the "bottom" or "top" (Fig. 111a-b).

Notation and theoretical observations:

Depending on the point of view the weft pattern in Fig. 111a can be described as f2/b1, f2/b1 or as f1/b1, f2/b1, f1. The first method of computation is unlike the others in that the symmetrical configuration of the thread (longitudinal glide reflection with transverse mirror image) shows up more clearly.



Fig. 111a: Alternating weft wrapping with equal spans

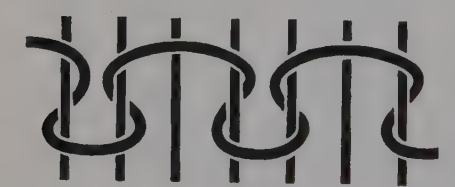


Fig. 111b: Alternating weft wrapping with unequal spans

Other terms used:

Umkehrendes Wickeln des Eintrages (Seiler-Baldinger 1991:69)
Enroulement alterné (Tanavoli 1985 Fig. 118)

4. Looped Weft Wrapping

In contrast to the preceding methods, the weft fixes the warp threads in loops (Fig. 112), which is also expressed in the numerical sequence of the thread pattern (namely, 111 instead of 21 as in simple weft wrapping).

As in the methods of looping in meshwork techniques, similar variations are to be found here, e.g. double-looped weft wrapping. The face and the reverse display a different pattern. Whereas on the face the weft span (float) appears to be parallel and horizontal, there are S- or Z-twisted wrappings of the warp threads on the reverse (Fig. 113a-b). The structures are identical with those of looped wrapping in plaiting with an active and a passive system (see pp. 26-29). There is no need for the weft to be at right angles to the warp in this method either.

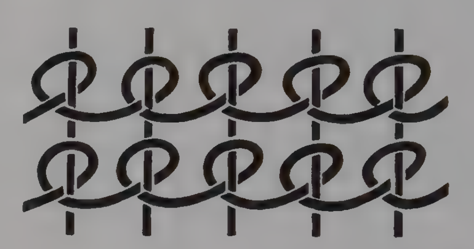


Fig. 112: Looped weft wrapping: thread configuration 1/1/1

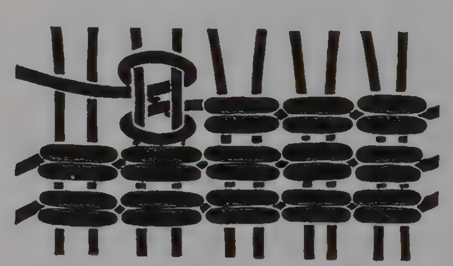


Fig. 113a: Double looped weft wrapping over two warp threads: face

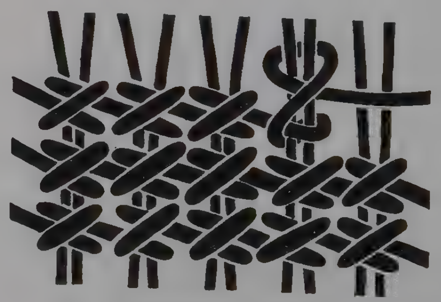


Fig. 113b: Double looped weft wrapping over two warp threads: reverse

Other terms used:

Variation of plain weft-wrapping (Emery 1966:216)
Umschlingendes Wickeln des Eintrages (Seiler-Baldinger 1991: 69)
Geknotetes umschlingendes Wickeln (Tanavoli 1985: Fig. 107)
Trame enroulée avec noeud (Tanavoli 1985: Fig. 86)

Knotted Weft Wrapping:

Knotting the weft is a particularly suitable means of producing gauze-like fabrics. In this process the weft yarns can be clustered together and the wefts are mainly knotted round the warp yarns in suspended knots (Fig. 114a-b).



Fig. 114a: Knotted weft with simple knots

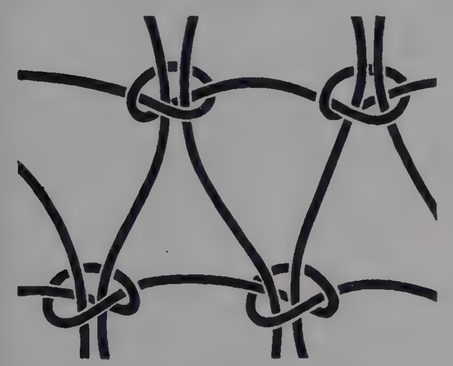


Fig. 114b: Knotted weft with overhand knots and transposed warp

Other terms used:
Simple-knotted weft wrapping (Tanavoli 1985:86)
Knoten des Eintrages (Seiler-Baldinger 1991:70)
Enroulement avec noeud (Tanavoli 1965. Fig. 86)

Weft Twining

The wefts are twined in pairs round one or more warp yarns, i.e. the paired wefts are twisted before and after each warp yarn (or pair of warp yarns) (Fig. 115).
Variations can be obtained by altering the direction of twist of the twined weft threads and their sequence in the fabric as a whole, by varying the number of twined warp threads per twist, by moving the weft obliquely, and by not passing the weft over the full width of the cloth (Fig. 116).
Another possibility is to use more than two wefts together, just as in twining, which produces structures similar to those obtained by this plaiting method.
Additional types of variation can be obtained by, for instance, twisting one (or both) of the weft threads round itself (or themselves) before twisting round the warp thread (Fig. 117), by staggering the paired weft threads (Fig. 118) or by transposing the warp (Fig. 119a-c).

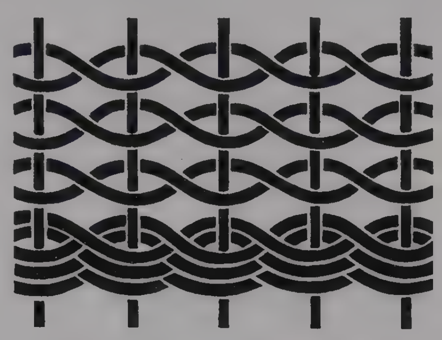


Fig. 115: Weft twining around one warp thread, with Z twist

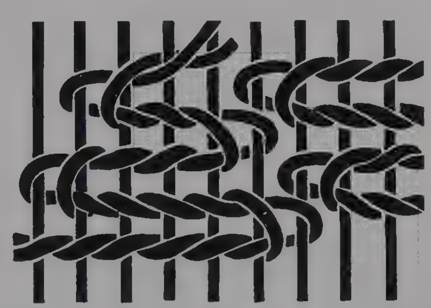


Fig. 116: Countered weft twining with discontinuous wefts

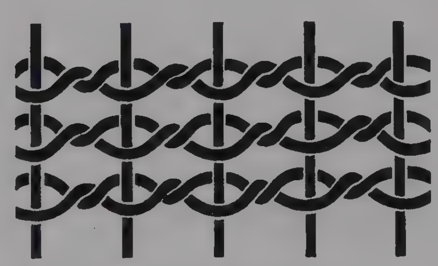


Fig. 117: Weft twining with added twist

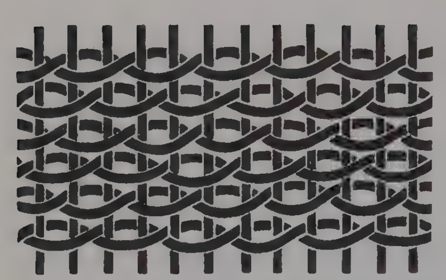


Fig. 118: Weft twining with staggering of weft pairs over two warp threads

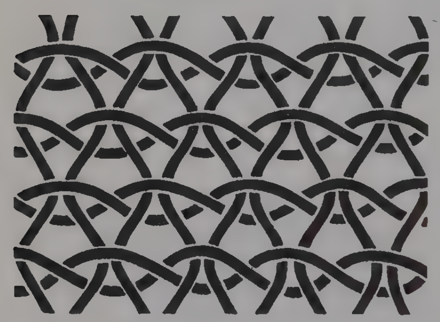


Fig. 119a: Staggered weft twining with transposed warp

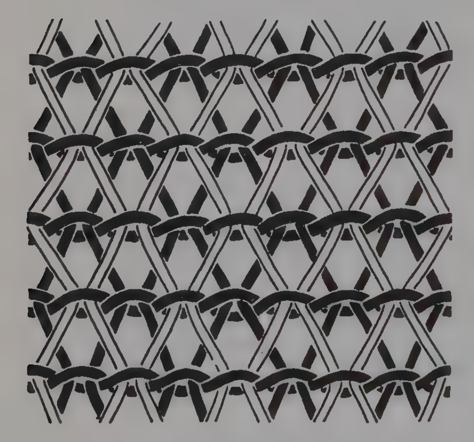


Fig. 119b: Staggered weft twining over a double, transposed warp



Fig. 119c: Pattern variation: staggered weft twining with transposed warp

Other terms used:

Twined weaving (Underhill 1948)
Weft-twine technique (Kent Peck 1957:477)
Fabrics with twisted weft, twining (D'Harcourt 1962:66)
Twined weave (Hodges 1964:143)
Single or double-pair twining (Pendergast 1987:14)
Taaniko (Pendergast 1987:15)
Double-twining (Cardale-Schrimpff 1972:626ff.)
Weft-faced twining (Hecht 1989:70)
Zwirnbinden des Eintrages (Seiler-Baldinger 1991:70)
Doppelfadengeflecht (Schmidt 1905)
Trames cordées (Tanavoli 1985:78)
Tissus à tramé double entrecroisée (Nooteboom 1945:1ff.)
Torcido de trama (Nardi 1975:79)
Entramado atado o cordado (Alfaro Giner 1984:116)
Ligamento de enlazado (Mirambell/Martínez 1986: Fig. 16)
Técnica de amarra (Ulloa 1985:16)
Técnica de "cadena" (Millán de Palavecino 1960: Lam. 2, Fig. 11-12)
Tejido torcido o encordado (Mora de Jaramillo 1974:336)
Trenzado con hilo doble (Susnik 1986:73)
Torção da trama (Ribeiro 1980:13)
Trançado de fio duple (Schultz 1964:208)
Twijnen (Gerlings 1952:33)
Inslagtwijnen of fitsen (Brommer 1988:90)

Weft Interlacing and Tapestry

With the aid of a needle or bobbin or by hand the weft threads are interlaced with the warp. The structures are identical with those of weaving or the corresponding forms of plaiting parallel to the edges and alternate half-weaving.
As a rule narrow widths of cloth and ribbons are made by weft interlacing (Fig. 120a).
Tapestry can be regarded as a special form of weft interlacing since the wefts do not progress over the full width of the fabric but turn back on themselves (Fig. 120b). Although in practice this is often achieved by automatic shedding, this technique, when seen from a theoretical point of view, should be classified here since, in principle, the individual warp yarns can be picked up by hand.
Tapestry is used mainly for patterning with wefts of different colours, the warp remaining invisible (structure: weft rib, weft-faced plain weave). The technique is also used to produce openwork, in which case the warp can also be deviated (Fig. 121).

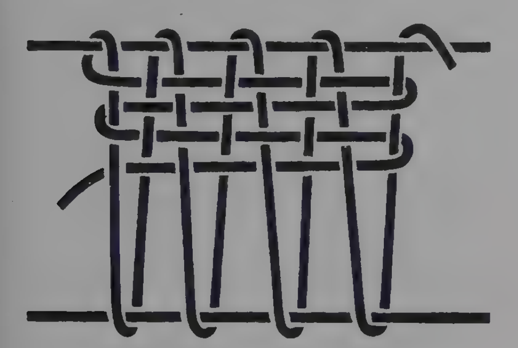


Fig. 120a: Weft interlacing (plain weave)

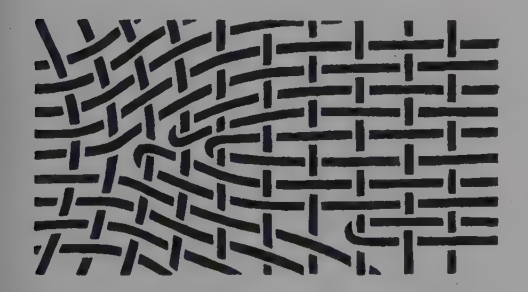


Fig. 120b: Tapestry (weft-faced plain weave)

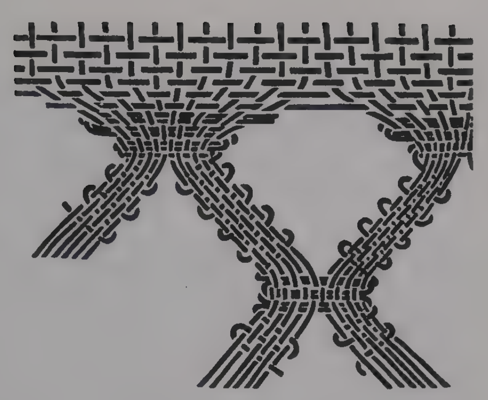


Fig. 121: Openwork tapestry with displaced warp

Other terms used:
Weft interlacing:
Flechten des Eintrages (Seiler-Baldinger 1991:72)

Tapestry:
Wirken (Seiler-Baldinger 1991:72)
Tapisserie, tapestry weaving, arazzo, tapezzeria, tapiz, flamskväv, gobelängvävnad (CIETA 1970:67)
Kuvakudos (Geijer/Hoffmann 1974:22)

Openwork:
Plain weave openwork (Emery 1966:84)
Jour-Wirkerei (Seiler-Baldinger 1991:72)

Where the various weft threads meet one another, slits arise when the wefts are passed back round warp threads. Another possibility is to loop these elements round the same warp thread or to interlink them in various ways and thus avoid the formation of slits. In the following discussion the classification will be based on precisely these points. Other differences arise from the direction of the weft threads in relation to the warp. Apart from thread configurations at right angles to the warp, there can also be, depending on the pattern, markedly deviant directions which often result in the warp threads being displaced.

Other terms used:
Eccentric tapestry wefting (Crawford 1912:120)
Non-horizontal weft (Emery 1966:83)
Oblique and curved wefts, eccentric wefts (Collingwood 1968: 159)

1. Slit Tapestry

Where parts of different colours meet, i.e. where the weft threads turn back on themselves, there will be slits of lesser or greater length which are characteristic in particular of what is known as kelim technique in carpets from the Near East (Fig. 122a-b).

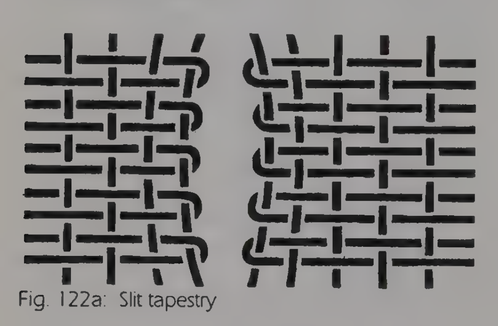


Fig. 122a: Slit tapestry

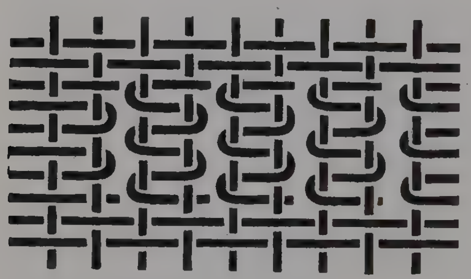


Fig. 122b: Slit tapestry with short slits

Other terms used:
Slit-tapestry weave (Kent Peck 1954:11)
Kelim-tapestry (Lothrop/Mahler 1957:33f.)
Schlitzwirkerei (Seiler-Baldinger 1991:73)
Arrazzo sparato, tapiz a ranura (CIETA 1970:48)
Tapicería con ranuras (Cardale-Schrimpff 1977/78:268)
Tapiz a ojales o ranuras (Vreeland/Muelle 1977:14)
Tapicería ojalada (Ulloa 1985:18)
Flamskvävnad (Nylén 1969:155)

2. Avoidance of Slits

To avoid major slits during tapestry weaving and also to lend emphasis to certain outlines of the pattern, a number of processes have been developed, the most important of which are detailed here.

2.1. Interlocking of Wefts

Adjacent wefts are interlocked before reversal of direction. This can be achieved in a number of ways; for instance by simple interlinking of the weft threads (simple interlocked tapestry, Fig. 123a) or by double interlocking of two weft threads at the points of reversal (double interlocked tapestry, Fig. 123b).

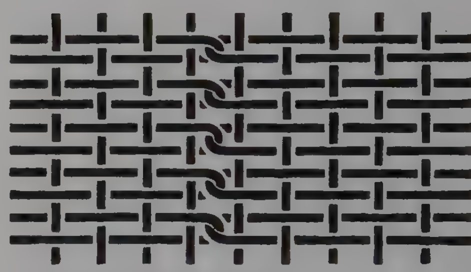


Fig. 123a: Interlocking tapestry

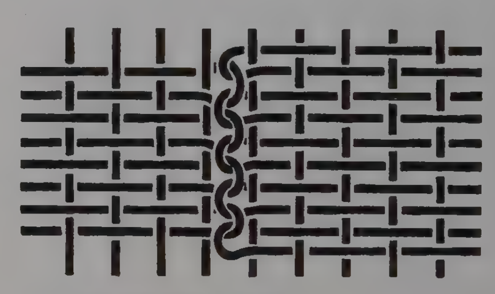


Fig. 123b: Interlocking tapestry

Other terms used:
Interlocking weft (Means 1932:29)
Interlocking tapestry weave (Emery 1966:81)
Interlocking and double interlocking wefts (Tanavoli 1985:71)
Interlocked (single or double) tapestry (Collingwood 1968:175)
Linked wefts (Hecht 1989:56)
Ineinanderhängen der Einträge (Seiler-Baldinger 1991:73)
Kelimtechnik mit verzahnten Schüssen bzw. mit doppelt verhängten Schüssen (Dombrowski/Pfluger-Schindlbeck 1988:17)
Tapisserie à trames entrelacées (Tanavoli 1985:71)
Gobelino enlazado (Lindberg 1964:197)
Tapicería entrelazado (Mirambell/Martínez 1986: Fig. 28)
Enkelslingning, dubbelslingning (Nylén 1969:155)

2.2 Linking the Weft Thread Over a Common Warp (dovetailed tapestry)

The weft threads of two adjacent parts are taken back round a common warp thread.



PLATE 10. Woman's apron, beadwork of the Aparai, Pará, Brazil, Mc 4133

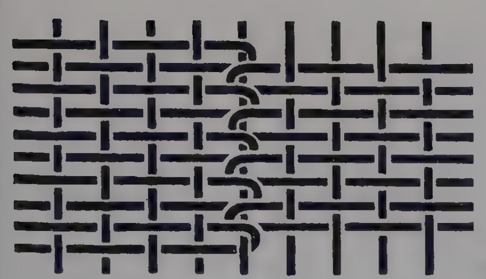
PLATE 11. Horse blanket of the Kashkai, symmetrical knot, Shiraz, Iran, IIe 1924

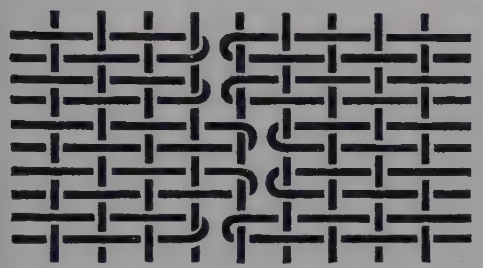


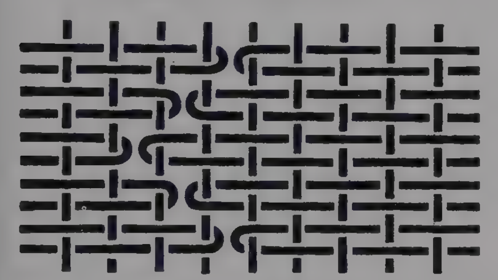
Plate 12 Warp-faced plain woven and weft-twined fringes of a band, Timor, IIc 5071

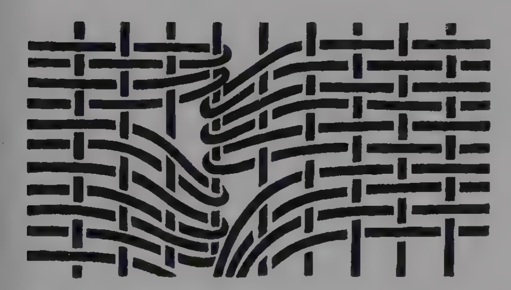


Plate 13. Twisted fringes of a woman's loincloth, Cameroon, III 3910


Fig. 124a: Dovetailed tapestry


Fig. 124b: Staggered dovetailed tapestry

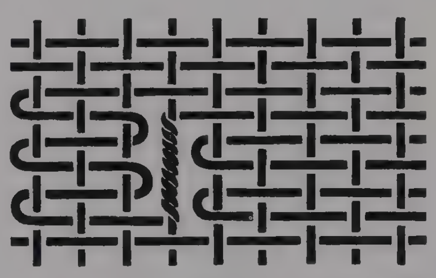

Fig. 124c: Staggered dovetailed tapestry with small slits

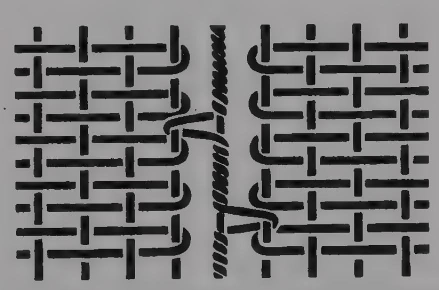

Fig. 124d: Dovetailed tapestry with grouped wefts

Other terms used:
Dovetailed tapestry weave (single dovetailing or toothing) (Emery 1966:80)
Dovetailing weave (Tanavoli 1985:70)
Single dovetailing (Collingwood 1968 80)
Weft interlocking on key warp (Willey/Corbett 1954:90)
Einhängen der Einträge über einen gemeinsamen Kettfaden (verzahnte Wirkerei) (Seiler-Baldinger 1991:74)
Kelimtechnik mit einfach verhängten Schüssen (Dombrowski/Pfluger-Schindlbeck 1988:17)
Tapisserie à trames jointes en dents de scie (Tanavoli 1985:70)
Enlace de cortas tramas (Millán de Palavecino 1970:22)
Tapiz de cola de Milano (Vreeland/Muelle 1977:10)
Tapicería dentada (Mirambell/Martínez 1986: Fig. 29)
Tandad (Geijer/Hoffmann 1974:85)

2.3. Partial Wrapping of a Single Warp Thread

The free end of a warp thread between the back-and-forth pattern of the weft is wrapped round another pick of a different colour in the form of a gimp thread (cf. thread formation). In this way certain motifs are framed and emphasized.


Fig. 125a: Partial wrapping of a single warp thread


Fig. 125b: Partial wrapping of a warp thread linking with adjacent warp threads

Other terms used:
Stellenweises Umwickeln eines einzigen Kettfadens (Seiler-Baldinger 1991:74)
Gewickelter Konturenschuss (Dombrowski/Pfluger-Schindlbeck 1988:18)
Wirkerei mit Gimpenkontur (CIETA 1970:67)

2.4. Interlocking the Wefts in an Intervening Pick

The back-and-forth wefts of two adjacent portions are interlocked in a warp thread passing over one (rarely over several) warp thread(s).

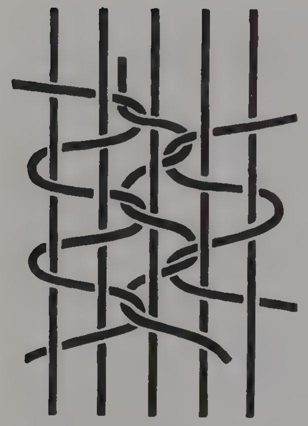


Fig. 126a: Interlocking the wefts in an intervening pick: over one warp thread

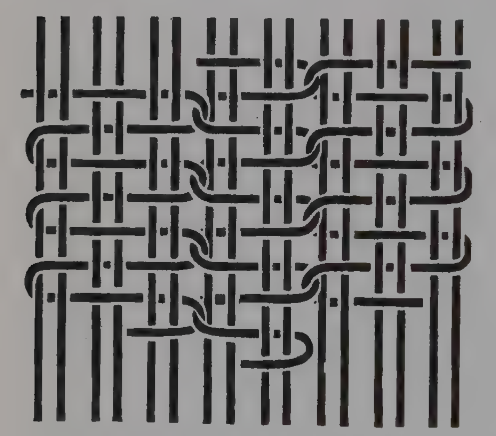


Fig. 126b: Interlocking the wefts in an intervening pick: over several warp threads

Other terms used:
Interlocking weft with limning (Means 1932:29)
Einhängen der Einträge in einem dazwischenliegenden Schussfaden (Seiler-Baldinger 1991:75)

Slits can also be avoided by passing the weft threads back and forth in a staggered pattern (Fig. 124b) or with the aid of contour threads (Fig. 125b).

2.5. Interlocking of Discontinuous Warps and Wefts

This technique is a special form of tapestry since both the warp and the weft are discontinuous.
In this type both the warp and the weft threads pass only over parts of the fabric. At the points of contact between the various portions of warp and weft threads, they are interlocked in a manner similar to tapestry technique. It is also possible to pass the weft thread through the full width of the cloth with only the warp thread being passed back and forth (discontinuous warps).
The technique is particularly well known from Ancient Peru. There is reason to suppose that in those days recourse was had to auxiliary threads which were subsequently removed (on the warp being returned to its starting point) (Rowe 1977:26ff.).

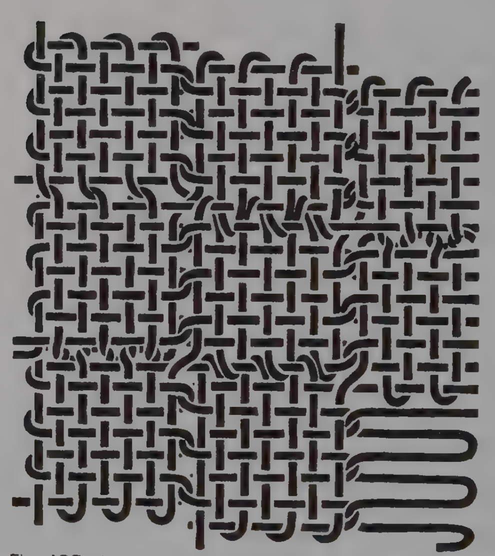


Fig. 127: Interlocking of discontinuous warps and wefts

Other terms used:
Interlocking warps and wefts (O'Neale 1937:206)
Interlocked warp and weft (Lothrop/Mahler 1957:35)
Interlocked warp pattern, patchwork, weft scaffolding, interlocked darning, interlocked plain weave, multicolored patchwork (Bennet/Bird) 1960:280)
Fabrics made of discontinuous and interlocked yarns (D'Harcourt 1962:17ff.)
Patchwork weaving (VanStan 1963/64:166ff.)
Double or Swedish interlocking (King 1968:373)
Plain weave with discontinuous warps and wefts (Rowe 1977:31)
Bildung von Partialstoffen (Seiler-Baldinger 1991:75)
Tejido de urdimbres entrelazadas (Weitlaner-Johnson 1977:70)
Tejidos de urdimbre y trama discontinuas (Vreeland/Muelle 1977:9)
Lapptäckesteknik (Hellervik 1977:32)

Warp Laces

Almost all warp techniques (excepting sprang and those with discontinuous warps) are found combined in what is known as sun and Teneriffe laces (Niedner/Weber undated). Their production involves the use of a round card on which the warp threads are stretched radially. Insertion of the weft is facilitated with a needle. The weft threads are looped or twined, interlaced or tapestry woven. The result is circular pieces of openwork lace which are used mainly as borders and trimmings.

Other term used:
Kettenstoffspitzen (Seiler-Baldinger 1991:76)

References to Warp Methods: see pp. 160-162.
References to Tapestry: see pp. 162-163.



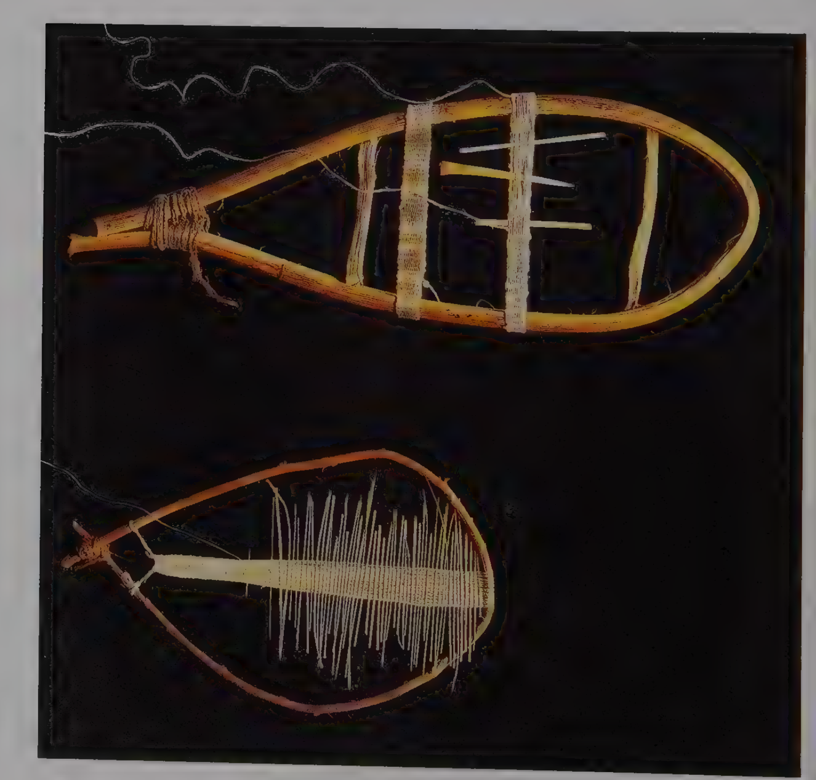
Fig. 128: Warp lace

Half-weaving

In all the techniques of fabric production discussed so far, the interlacing between individual threads or groups of threads is brought about entirely by hand. Nowhere have implements been used which lighten or simplify the repetitive tasks. It is only in half-weaving that the first attempts in this direction occur.

Half-weaving is a process in which the warp is tensioned or fixed at both ends (the warp can be endless or finite) and the fabric is produced by forming one shed automatically for insertion of the weft whereas the counter-shed must be opened individually by hand. It is immaterial whether the half-automatic shedding is alternating, i.e. takes place every second time, or whether the sheds are reserved continuously until one half of the fabric is made. The most important feature of the weaving process – namely automatic shed formation – (see Weaving) is recognized but only employed for one shed. Hence the designation half-weaving.

From the technical but not the historical point of view half-weaving is to be classified between a) warp processes with a passive warp, in particular weft interlacing and warp twining, and b) true weaving as an independent technique. Shedding can in principle be achieved in two different ways. In the first of these the first shed is invariably formed by what is called the shed rod whereas the other shed is formed by hand. As these two operations alternate, I call this form "half-weaving with alternating automatic shedding" or "alternating half-weaving" for short. In the second way half of the sheds of the future fabric are prepared, i.e. reserved for the weft. I should like to call this "half-weaving with continuous shed reservation".



Half-weaving implements:
above: of the Atbalmin of Tumolbil, Telefomin Distr., West Sepik Province, Papua New Guinea, example of half-weaving with alternate shed formation, Vb 29558
below: of the Campa Indians, Dep. Ucayali, Peru, example of reserved half-weaving, Vc 574

Half-weaving with Alternate Shed Formation

A rod (shed rod) is inserted in the tensioned or fixed warp to separate the odd and even numbered threads, thus forming a natural shed (Fig. 129a). The weft can be thrust by hand or with a shuttle through the whole warp, thus bringing about an interlacing of the threads; or, using a plaiting needle, it is possible to open the shed, i.e. to separate the odd and even threads from one another, pull through the weft, and then insert a rod. Thus the implement used to form the first shed, subsequently referred to as a shed rod, can be left permanently in the warp, thrust in the direction of the warp as work proceeds, and every second weft can be inserted in this preformed shed. However, it is not possible to proceed in the same way with the countershed, for two inserted rods would interfere with each other (Fig. 129b). This method can be used only for plain weave (warp-faced, balanced or with multiple warps) and weaves derived from it (see pp. 87-89).



Fig. 129a: Half-weaving with alternate shed formation: formation of the first shed with the shed rod

Other term used:
Alternierendes Halbweben (Seiler-Baldinger 1991:78)

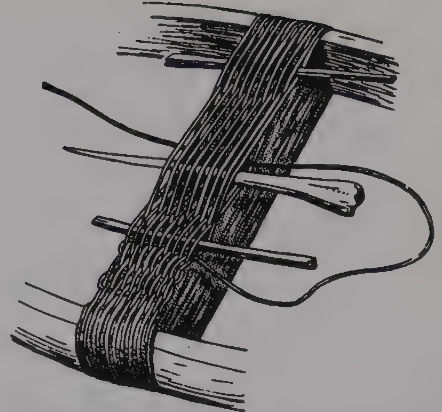


Fig. 129b: Half-weaving with alternate shed formation: formation of the countershed by hand by picking up threads

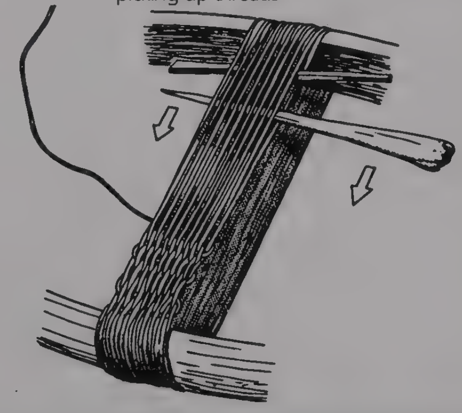


Fig. 129c: Half-weaving with alternate shed formation: formation of the first shed by moving down the shed rod

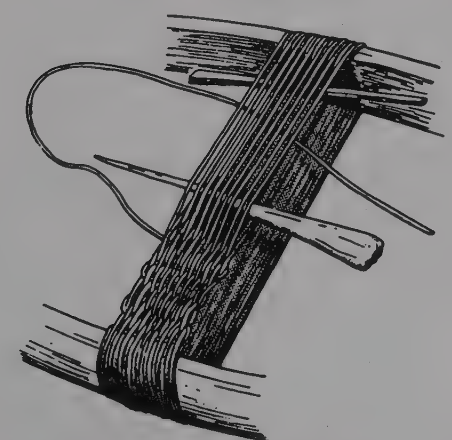


Fig. 129d: Half-weaving with alternate shed formation: formation of the countershed by hand .

Half-weaving with Continuous Shed Reservation

Instead of forming sheds alternately by hand and shed rod, this method involves preparing or reserving the sheds up to half the size of the future fabric by means of sticks and/or by twisting the warp threads.
For instance, the warp threads are twisted actively with one another, so that, as in warp twining, the twist can be in the same or an opposed direction, and a weft is inserted. As the warp is tensioned there are, as in sprang, mirror-image crossings formed at the opposite end which must be fixed with sticks (Fig. 130) until they are replaced by wefts.
It is also possible to form the first shed with the plaiting needle without twisting the warp threads and at the same time to slip in along with the weft a stick which is subsequently pushed to the other end of the warp so that the corresponding shed is already formed there. The countershed and the other sheds proceed in the same way until the fabric in the centre meets up with the sticks. These are now pulled out from the centre to the end of the warp and replaced in turn by the weft.
This method also allows a "passive" twisting of the warp threads (similar to gauze weaves, see p. 100). In a continuous process two even warp threads are picked up while two odd threads are left, then twice in alternating order one even-numbered thread is picked up while the odd-numbered is left, and then two even-numbered and two odd-numbered and so on.
Interlacing is not achieved actively but through displacement of the two- and one-groups being picked up (Fig. 131). Very pleasing patterns can be obtained by altering the sequence in which the warp threads are picked up.
In contrast to alternate half-weaving, the reserved version has the advantage of allowing complicated structures such as twill and simple gauze weaves as well as those of warp twining to be created. The pattern obtained is always in a mirror-image relationship to the transverse axis of the fabric. This kind of half-weaving can also be combined with weaving.

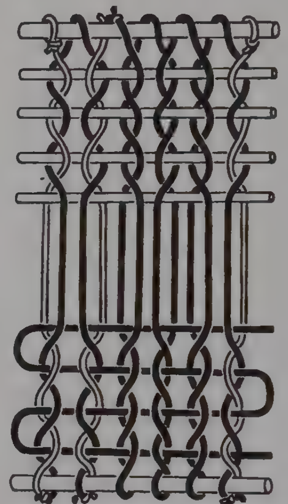


Fig. 130: Reserved half-weaving with twisting of the warp threads

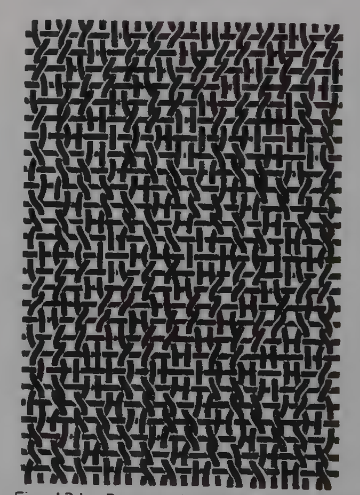


Fig. 131: Reserved half-weaving combining gauze and plain weaves

Other term used:
Reservierendes Halbweben (Seiler-Baldinger 1991:79)

References to Half-weaving: see page 163.

Weaving

Weaving is primarily characterised by the possibility of forming at least two separate sheds in the tensioned warp by mechanical or automatic means; it is thus possible to obtain at least two distinct interlacings of warp which are separated by the weft thread. Secondary features, which are not always present, are the interlacing at right angles of the essentially passive warp and the usually active continuous weft and the use of several warp and weft systems.

Various features already present in the warp fabric process also logically occur in weaving. Thus a one- or two-plane warp can be used, along with several warp and/or weft systems, which is then, of course, reflected in the forms of interlacing (e.g. double warp, supplementary warp or weft, etc.).

We also must distinguish between "active" and "passive" warp. What we have here is a phenomenon analogous to those found in the appropriate warp fabric techniques. As a technical (but not a historical) sequence we might propose:

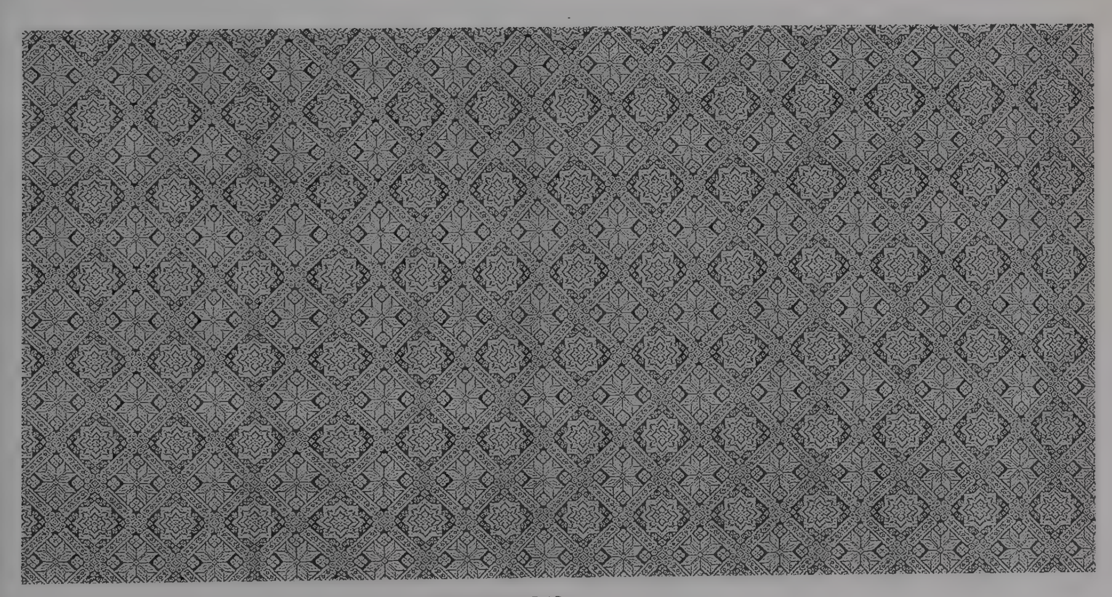
	Active Warp	Passive Warp
Half-weaving:	reserving	alternating
Weaving:	finger weaving	heddle
	tablet weaving	rigid heddle

The crucial step from half-weaving to weaving is therefore the fully automatic shedding achieved by implements specially designed for the purpose (tablets, heddles and shed rod, rigid heddle).

Accordingly we distinguish by reference to the type of shedding between finger, tablet, rigid heddle and heddle weaving, and by reference to the form of warp, between weaving with a one- or two-plane warp (spiral). Heddle weaving is by far the most capable of development and variation. From the simplest weaving equipment furnished with only the most essential components, the path of development leads via continual innovation to the treadle loom and finally to modern mechanical weaving.

Processes using an active warp, by comparison, offer little scope for development, for automatic shedding tends to interfere with the activity of the warp. It follows, then, that these allow less variation than those with a passive warp.

Other points of difference are the form of interlacing which will be dealt with at the appropriate place (see pp. 87-95).



Woven songket silk shawl from Palembang, Sumatra, IIIc 243

Weaving with an "Active" Warp

Weaving with an active warp, which can be derived technically from the allied warp fabric processes (such as warp twining) and from half-weaving with shed reservation, is only suitable for making narrow fabrics. This method is characterised by twining the warps round the usually invisible wefts. We distinguish between finger and tablet weaving according to the type of shed formation.

Finger Weaving

Finger weaving allows the simplest form of automatic shedding, which is achieved without any form of instrument. However, at least two persons are needed. One holds the warp threads while the other introduces the weft. It is an absolute prerequisite that the warp should consist not of individual threads but of loops. A maximum number of ten loops can be used per person, one round each finger. The thread loops are now drawn in sequence from the fingers of the right hand through those of the left, which in turn pass over to the right. Shed and countershed are made by the spreading of hands, the warp threads being twined round the weft (Fig. 132).

The working method must proceed smoothly, the loops of the right hand always being passed through those of the left (or vice versa) and not in an alternating manner otherwise the twining would be undone. If there are two pairs of threads (Fig. 132a-c) there will be two countermoving twines with virtually the same covered pick. Consequently we obtain structures similar to those of warp twining, ply-splitting, tablet weaving and half-weaving with reserved sheds.

There is also a close relationship with loop braiding, except that in finger weaving the number of loops must always be even.

Patterns can be produced in finger weaving by using warp loops of various colours (Fig. 133a), two-coloured warp loops with different colour sequences (Fig. 133b-c) and types of loop manipulation (Fig. 134a-e), and also by the use of a "double" warp (Fig. 135).

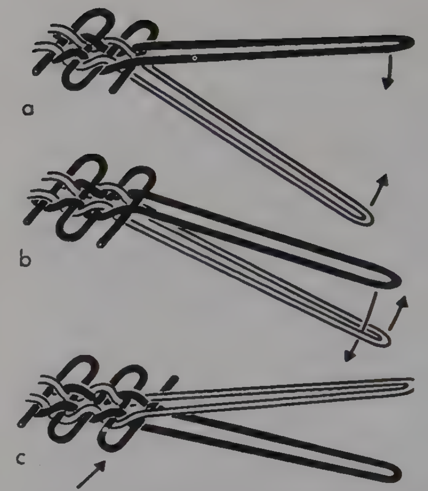


Fig. 132a-c: Finger weaving with two warp loops (two pairs of warp threads): manipulation of loops

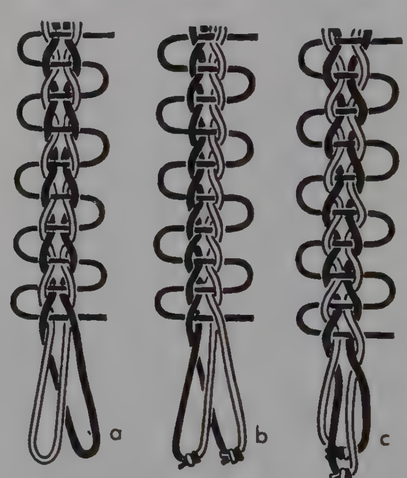


Fig. 133a: Finger weaving with two loops of different colours

Fig. 133b: Finger weaving with two-coloured warp loops (arrangement: black-white, black-white)

Fig. 133c: Finger weaving with two-coloured warp loops (arrangement: white-black, black-white)

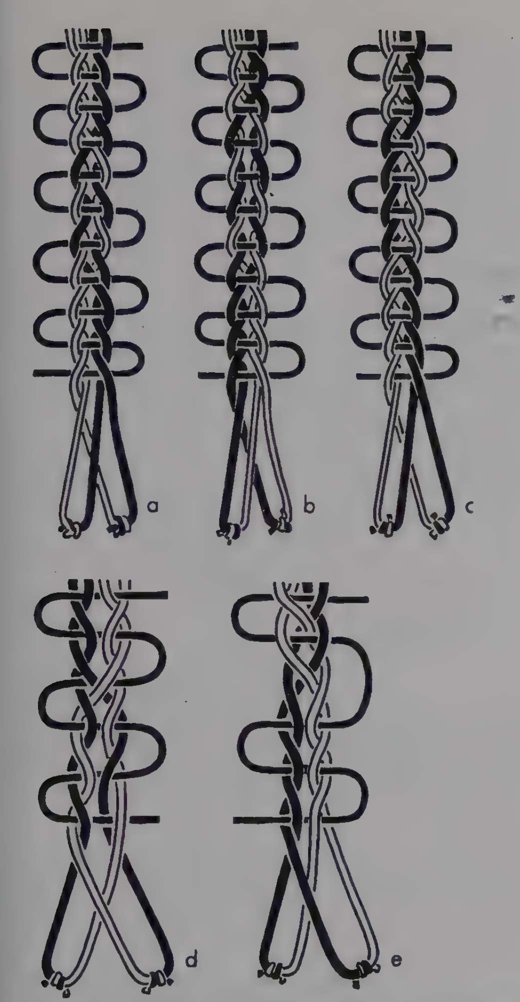


Fig. 134a-e: Finger weaving with two-coloured warp loops with different arrangement and different manipulation

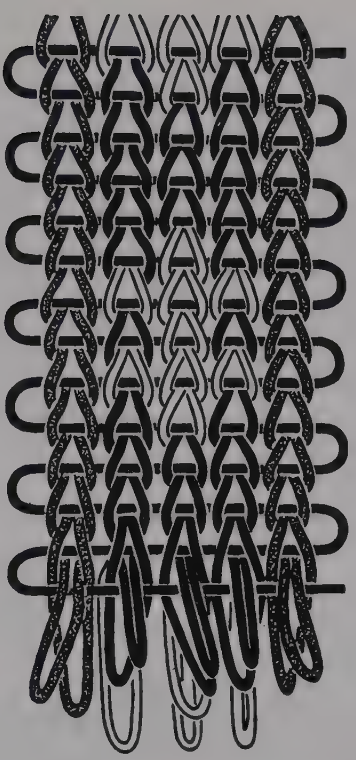


Fig. 135: Finger weaving with double warp loops (double warp)

Other terms used:
Loop-manipulated warp twining (Speiser 1983:119)
Fingerweben (Seiler-Baldinger 1991:81)

Tablet Weaving

Shedding is accomplished with the aid of tablets (cards) of triangular to octagonal shape with holes pierced in the corners near the edge.
There is a warp thread running through each hole. In the tensioned warp the cards are parallel to the warp and their surfaces rest against each other. It is easy to move them all together with one hand to the left or the right (in an S- or Z- direction) and to revolve them through a quarter turn or a whole turn about their own longitudinal or transverse axis (Fig. 136a). The upper and lower pairs of threads of all the cards then form constantly changing groups with changing sheds into which the weft is inserted. The weft remains invisible between the warp threads which spiral round each other.
A twist also occurs at the other end of the warp (Fig.

137). After some time the cards used for shedding must be turned in the opposite direction in order to counteract this twisting along with the shortening or tensioning of the warp that is thus caused. Tablet weaving allows a number of variations, depending on the number of tablets and their perforations, on the direction of twist and on the pairs of threads between which the weft is inserted. It is not necessary to turn all the tablets at the same time but only, say, one without using the others. This, of course, results in a change in the pattern at this place. In principle, therefore, any desired number of tablets can be turned so as to produce a host of patterns (e.g. letters).

Double weaves can also be readily produced by taking advantage of the division of warps into pairs when the tablet is turned up and using two wefts (Fig. 138a-b). Although warp twining and reversal (slackening of the warp tension) are characteristic of tablet weaving (Fig. 139a-b), the process also affords possibilities of using other forms of interlacing; for instance, warp rib with the aid of four-hole tablets with two threads, with a quarter turn forwards alternating with a quarter backwards.

In this way the warp tension is slackened and there is no reversal in the pattern (Fig. 140). Diagonal plain weaves and twills are made possible by arrangement of the warp threads and their distribution on the tablet.

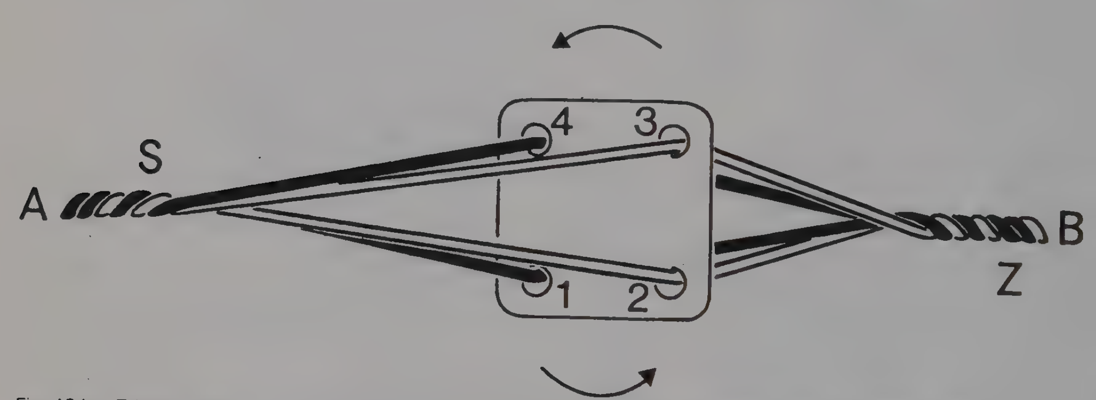


Fig. 136a: Tablet weaving: twining of warp threads according to direction of rotation about longitudinal axis

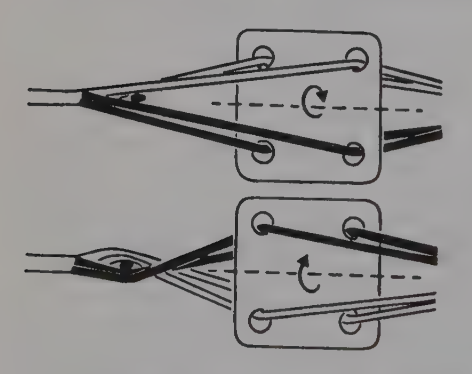


Fig. 136b: Tablet weaving: with rotation about transverse axis

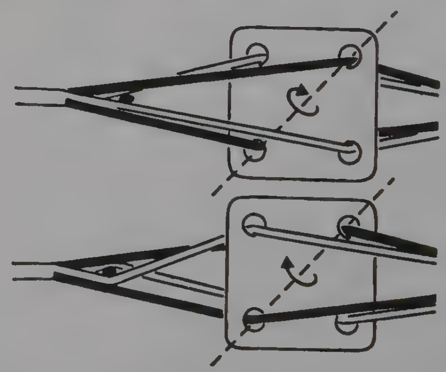


Fig. 136c: Tablet weaving: with rotation about diagonal axis

Fig. 137: Tablet weaving with four 4-holed cards

Fig. 138a: Making a quarter turn to produce a double weave (a= upper shed, b= lower shed)



Fig. 138b: Cross section showing double wefts

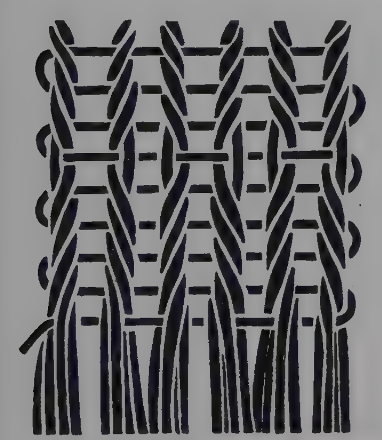


Fig. 139a: Typical structure of tablet weaving: with inversion of twist direction

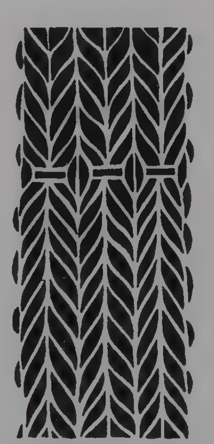


Fig. 139b: Structure in finished tablet-woven fabric

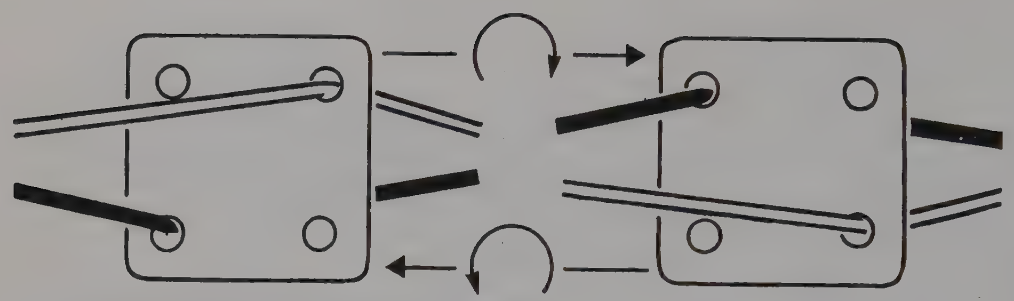


Fig. 140: Tablet manipulation to produce warp rib interlacing

Other terms used:
Card weaving (Burnham 1964:139)
Weaving on tablet (CIETA 1970:7)
Brettchenweben (Seiler-Baldinger 1991:82)
Plättchenweben (Zechlin 1966:132ff.)
Tissage aux cartons ou aux planchettes (Van Gennep 1912:3)
Tissage aux plaques (Hald 1933)
Telar de placas (Alfaro Giner 1984:85)
Brikvaevning (Hald 1950: Fig.81)
Brickvävning, tessitura a cartoni, tecido per cartões, tejido de cartones (Burnham 1980:139)
Kaartweven (Bolland 1970:160)

Weaving with a "Passive" Warp

Woven fabrics with a "passive" warp are characterised by genuine interlacings, i.e. by crossings of warp and weft threads as already encountered in the field of plaiting and warp fabric production. (The only exceptions are gauze weaves, see pp. 99-101.) The adjective "passive" is to be taken in its most general connotation and to be related to the "active" twisting in the preceding processes. In these techniques the warp is passive in that it is "only" raised and lowered.

Weaving with a Rigid Heddle

The shed is formed with the aid of one single device, the rigid heddle. As a rule this consists of a wooden board with a specific number of slits alternating with holes. Through the slits are passed the warp threads forming the group needed for shedding whereas those of the other group pass through the holes. Both ends of the warp can be fixed whereas the frame hangs loose. When the frame is raised, the threads passing through the holes are also lifted whereas those in the slits remain below. In this way the weft for the first shed is created. If the frame is then lowered, all the "hole threads" also move, but this time downwards. The "slit threads", in contrast, are raised, thus producing the second shed for the next weft. It is also possible to work with an immobile frame secured to a board or a bench. In this case the warp thread is held in the hand and alternately raised and lowered for shedding. Weaving with a rigid heddle is only suitable for making narrow fabrics.

Only plain weave structures are possible in weaving with a rigid heddle.

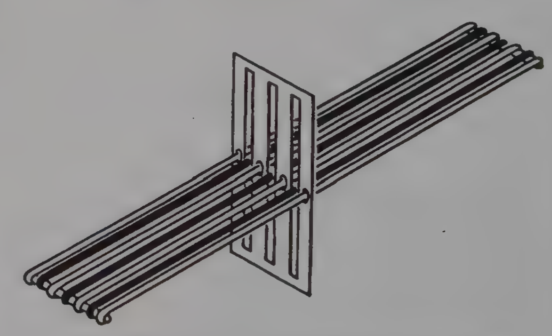


Fig. 141a: Weaving with a rigid heddle: starting position

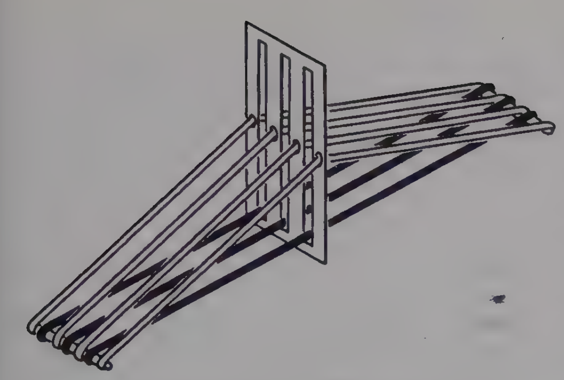


Fig. 141b: Raising the frame: opening the first shed

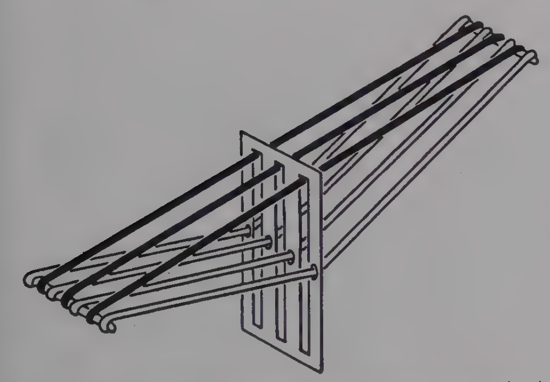


Fig. 141c: Lowering the frame: opening the countershed

Other terms used:

Weaving with a heddle frame (Galinger 1975:158ff.)
Gitterweben (Seiler-Baldinger 1991:85)
Gatterweberei (Nevermann 1938:257ff.)
Kammweberei (Meyer-Heisig 1956:18)
Weben mit dem Kamm (Zechlin 1966:128)
Tissage à la grille, rigid heddle weaving, grata telaio, verja tejeduría (CIETA 1970:11)
Telar de rejilla (Alfaro Giner 1984:90)
Tear de grade (Veiga de Oliveira et al. 1978:151)
Lizo rígido, bandgrind, bandspjäll (Burnham 1980:112)

Weaving with the Aid of Heddles

In discussing half-weaving with the aid of a shed rod, we referred to the impossibility of using two shed rods for automatic shedding. The rigid heddle affords one means of avoiding this dilemma. Another ingenious method consists in the introduction of heddles. Heddles are loops through which pass the warp threads forming the shed, i.e. the ends of the warp lying under the shed rod are individually threaded through loops which pass through the threads of the upper warp sheet and are fixed to a rod lying transverse to it or to a handle or a loop. With the aid of these heddles or loops and the heddle rod, the warp threads can be crossed a second time, thereby forming the countershed (artificial shed) with a single action, which may be called mechanical or automatic.

When we want to form the second shed, we lift, for instance, all the odd-numbered ends lying below up past all the even-numbered warps and insert the weft. If we release the heddle rod and lower the shed rod that has previously been pushed back, the first (natural) shed is formed again (Fig. 142a-b).

The heddles and the heddle rod must be positioned in front of the shed rod, i.e. between shed rod and working position. The shed rod cannot therefore be used for beating up the new wefts. For this a special flat implement with pointed ends is used (called a sword) which is inserted into the shed and turned on edge to enlarge it for insertion of the weft. The simplest loom of this kind must have the following minimum parts (cf. Fig. 143):

a) Device for fixing the warp: warp beam and breast beam, usually cylindrical timbers, the warp beam generally being fixed to posts, etc. whereas the breast beam lies in front of the weaver. A belt may be attached which can be used to tension or loosen the warp at will;
b) Shed rod;
c) Heddle rod with heddles;
d) Sword;
e) Weft stick for weft insertion with the weft thread wound round it or a shuttle.

All the other components of the simple loom are not strictly necessary for weaving but rather additional features which are used in particular to keep the warp in order (cross sticks).

The following weaving devices, which all function on the basis of heddles for shedding, are incorporated in the loom according to the position of the weft and also the use of secondary implements (especially the comb beater and its subsequent developments). This produces the two main groups of vertical and horizontal looms. The most important variations within these two groups are listed and defined below.

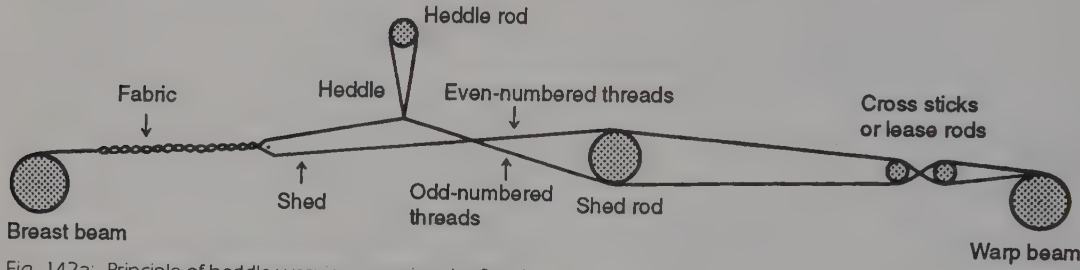


Fig. 142a: Principle of heddle weaving: opening the first shed

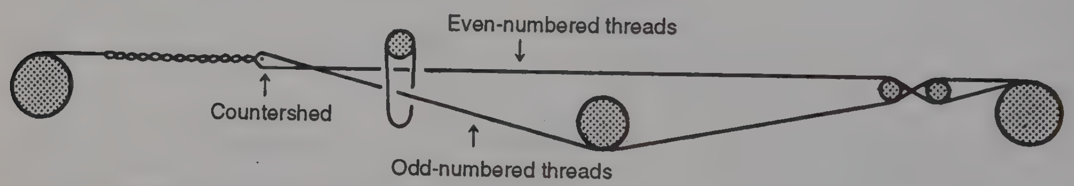


Fig: 142b: Principle of heddle weaving: opening the countershed

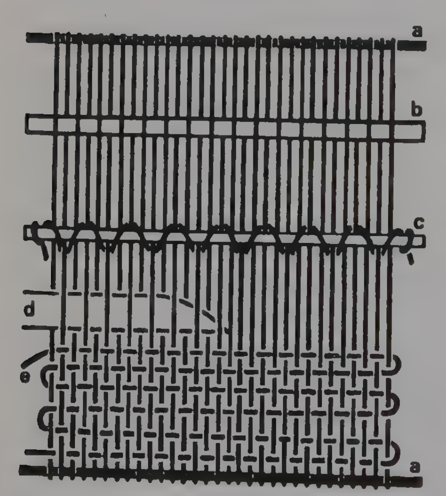


Fig. 143: Simplest kind of loom

Looms

Vertical Looms

In vertical looms the warp is stretched between two beams or tensioned by the fixing of weights to the threads.

1. Warp-weighted Loom

The warp, which is fixed to a transverse beam, is tensioned with stone or clay weights which are usually attached to groups of warp threads or, more rarely, individual warp threads. The warp is always in one plane.

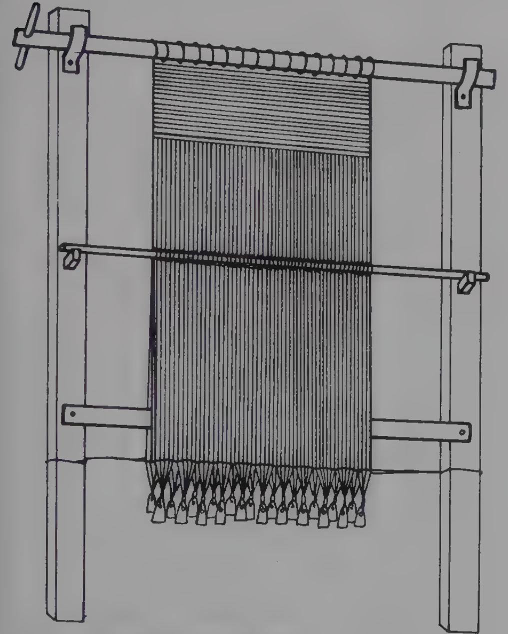


Fig. 144: Warp-weighted loom

Other terms used:

Vertical warp-weighted loom (Hald 1950:205ff.)
Warp-weight loom (Albers 1963:23)
Weight-tensioned loom (Hodges 1965:134ff.)
Gewichtwebgerät (Seiler-Baldinger 1991:88)
Métier à poids (CIETA 1970:20)
Telaio a pesi (Burnham 1980:177)
Telar vertical de pesos (Alfaro Giner 1984:87)
Telar de pesos (Mirambell/Martínez 1986:13)
Tear tensionado a pesos (Ribeiro 1980:14)
Lodret vaegvaevstol (Hald 1950:205ff.)
Oppstadgogn, uppstadgogn (CIETA 1970:20)

2. Two-beam Vertical Loom

In the two-beam vertical loom the warp is stretched between two beams. It can be continuous or single-ended (Fig. 145). This loom is particularly popular for tapestries (see pp. 64-66).

Other terms used:

Vertical loom (Kent Peck 1957:482ff.)
Upright loom (Noss 1966:118ff.)
Vertical frame loom (Collingwood 1968:43ff.)
Gobelinwebgerät (Seiler-Baldinger 1991:88)
Hautelissesstuhl (Von Schorn 1885:77ff.)
Hochwebstuhl (CIETA 1970:24)
Métier vertical (Loir 1935:32)
Métier à haute lisse (CIETA 1970:24)
Telaio verticale (Farno 1968:130)
Telaio ad alti lici (CIETA 1970:24)
Telar vertical (Taullard 1949:71)
Telar de lizos altos (CIETA 1970:24)
Flamskvävstol (CIETA 1970:24)

With continuous warp:
Upright tubular loom (Underhill 1944:45ff.)
Tubular loom with spiral warp (Hald 1950:215)
Vertical loom, tubular warp weave (Kent Peck 1957:482 ff.)
Rundvaev med spiral bende kaede (Hald 1950:215)

Horizontal Looms

Unlike vertical looms, the horizontal type offers more possibilities of variation and development. These are usually heddle looms and their derivatives and are less frequently of the rigid heddle type.

Other terms used:

Horizontal loom (CIETA 1970:16)
Horizontal frame loom (Collingwood 1968:47ff.)
Horizontale Webgeräte (Seiler-Baldinger 1991:88)
Flachwebstuhl (CIETA 1970:16)
Métier horizontal (CIETA 1970:16)
Telaio orizontale (CIETA 1970:16)
Telar horizontal (Barendse/Lobera 1987:12ff.)
Tear horizontal (Ribeiro 1980:28)

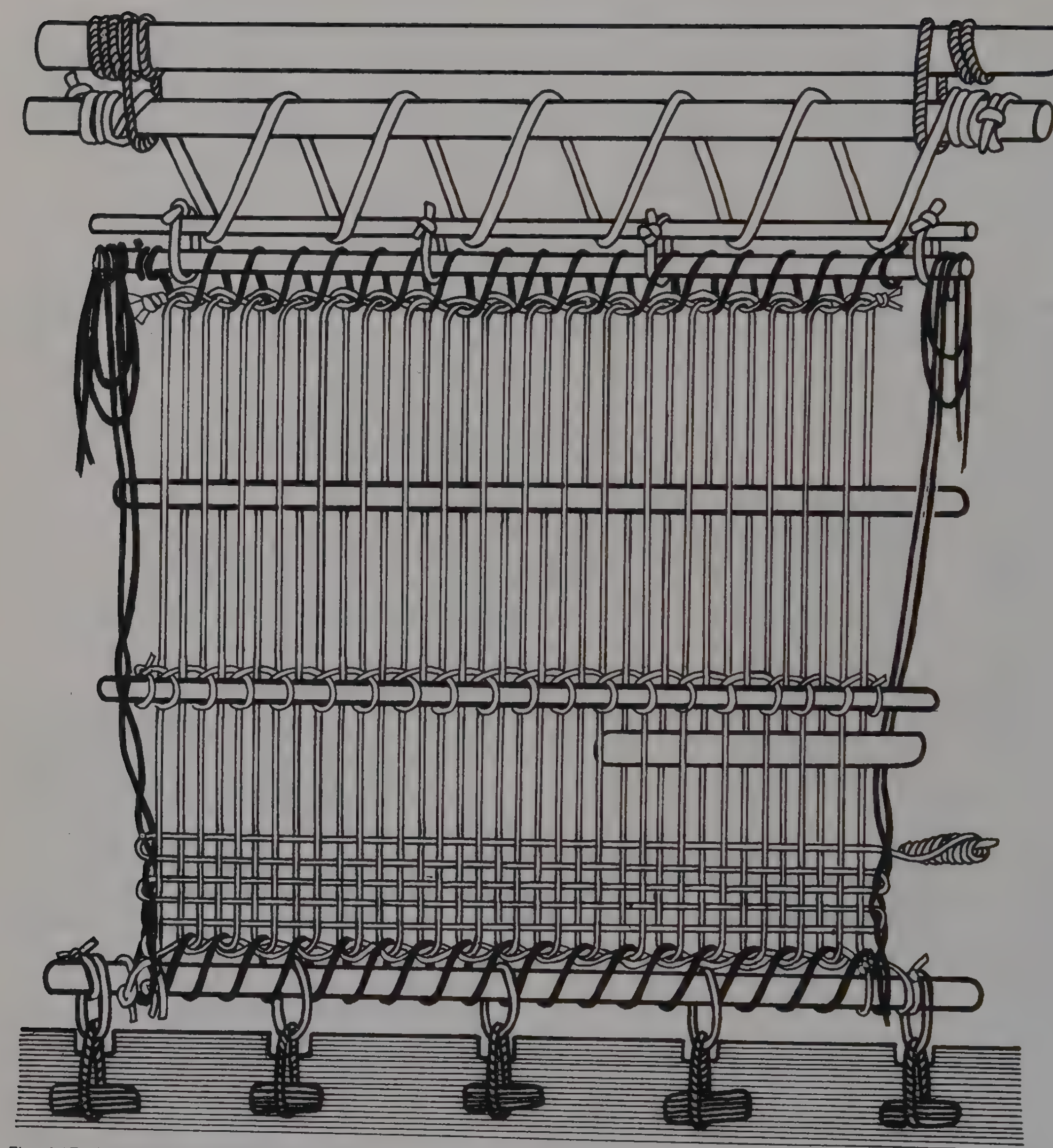


Fig. 145: Two-beam vertical loom



PLATE 14. Moccasins, quill and "pony" bead embroidery, Eastern Woodlands, USA, IVa 29

PLATE 15. Man's shawl, embroidery and appliqué, Sindh, Pakistan, IIa 5488



PLATE 16. Batik loincloth from Cheriben, West Java, IIc 16091

1. Horizontal Ground Loom

The warp beam and breast beam lie on the ground and are fixed with stakes. The warp can be spiral or one plane.

Other terms used:

Staked loom (Schevill 1986:13)
Liegendes horizontales Webgerät (Seiler-Baldinger 1991:90)
Telar horizontal (Chertudi/Nardi 1960:74)

With fixed heddle rod:
Horizontal fixed heddle loom (Ling Roth 1934:40)

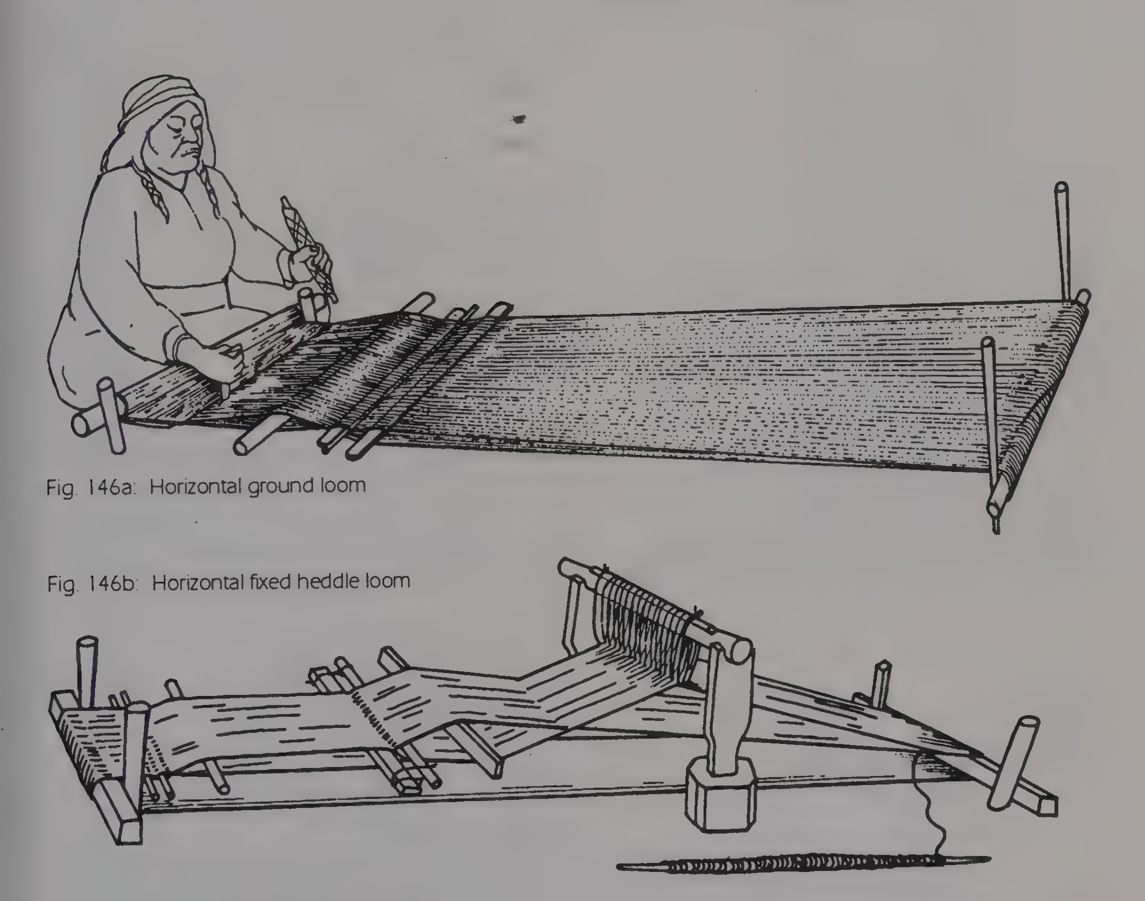


Fig. 146a: Horizontal ground loom

Fig. 146b: Horizontal fixed heddle loom

2. Horizontal Backstrap or Body-tensioned Loom

The advantage of this loom is that the tension of the warp can be adjusted at will with the aid of a belt secured to the breast beam. The warp threads can simply be wound round a peg instead of a warp beam. Backstrap looms are found very widely. They are often combined with a rigid heddle or with pattern rods which enable more complicated patterns to be picked up. Needless to say, a number of heddle rods can be fitted to all the looms described, depending on the interlacing and/or patterning required.

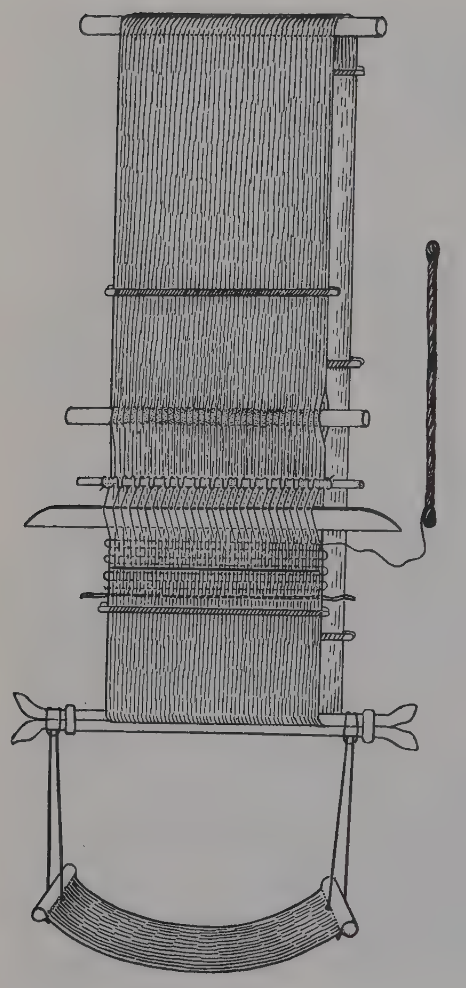


Fig. 147: Backstrap loom

Other terms used:

Waist-loom (Amsden 1932:228ff.)
Backstrap loom, stick(s)-loom (Start 1948:109)
Belt loom (Kent Peck 1957:482ff.)
Hip-strap loom (Osborne de Jongh 1965:50)
Body tensioned loom, métier à ceinture, tear primitivo de cintura, bältesväv (Burnham 1980:10)
Horizontales Webgerät mit Rückengürtel oder Joch (Seiler-Baldinger 1991:90)
Rückenspannungsgerät (Kauffmann 1937:120)
Rückengurtweberei (Jaques 1969:366)
Telar de cintura (Barendse/Lobera 1987:15ff.)
Tear de cintura (Ribeiro 1980:14)
Bältesväv (Geijer/Hoffmann 1974:12)

3. Shaft Looms

In these looms the shedding components take the form of shafts which are called harness. They are actuated by treadles or drawing devices. The comb and sword are often united to form a comb beater and the warp and breast beam equipped for winding and unwinding. Frequently there is a third beam (cloth beam) for taking up the fabric on completion. All parts are incorporated in a fixed framework. Non-continuous warp is virtually the only form used.

Other terms used:

Schaftwebstühle (Seiler-Baldinger 1991:91)
Métier à lisses, métier d'armure (CIETA 1970:47)
Telaio a liccio (CIETA 1970:47)
Telar de lizos (CIETA 1970:47)
Tear de lisos (Burnham 1980:118)
Skaftvävstol (CIETA 1970:47)

3.1. Treadle Looms

The shafts are raised and lowered by foot pedals. If the pedals are in a pit, the loom is called a pit treadle loom (Fig. 148). The warp beam can be omitted from the simple forms of treadle looms. Backstrap types are also known (Fig. 149b), similarly movable heddle frames can also be combined with treadles (Fig. 149a).

Other terms used:

Foot treadle loom (Crawford 1915:62)
Foot-loom (Osborne de Jongh 1965:55)
Foot power loom (Tovey 1965:14ff.)
Trittwebstühle (Seiler-Baldinger 1991:91)
Métier à releveur à pédalier (Montandon 1934)
Telar con pedales (Chertudi/Nardi 1960:57)
Tear de pedais (Ribeiro 1980:19)

Pit loom:
Pit treadle loom (Ling Roth 1934:26)
Grubenwebstuhl (Seiler-Baldinger 1991:91)
Métier à tisser à marches et à fosse (Boser-Sarivaxévanis 1972:222)
Telar de foso (Barendse/Lobera 1987:18)

Fig. 148: Pit treadle loom

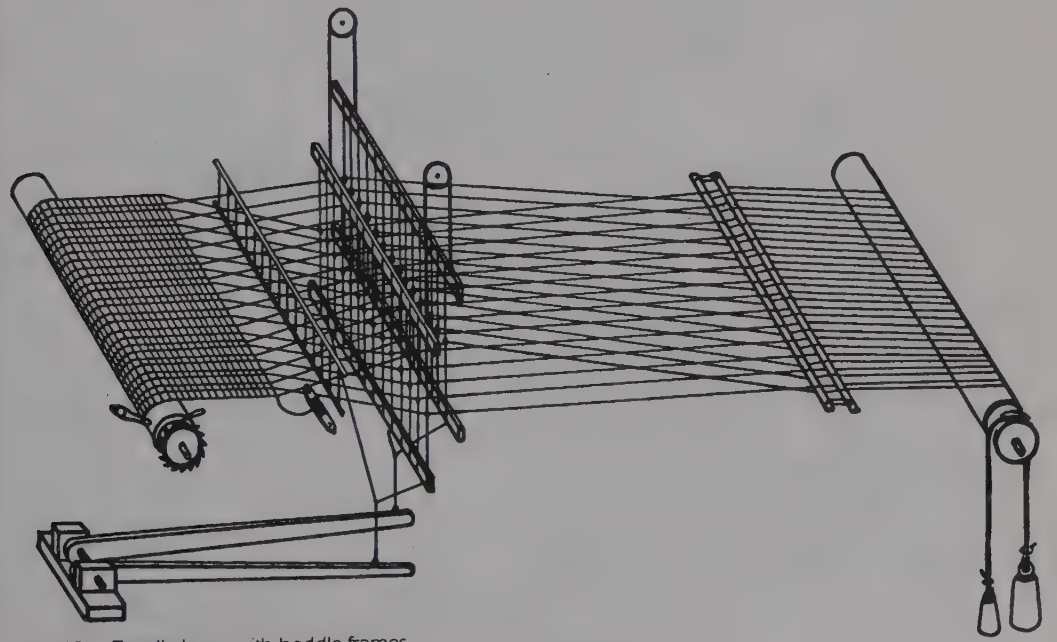


Fig. 149a: Treadle loom with heddle frames

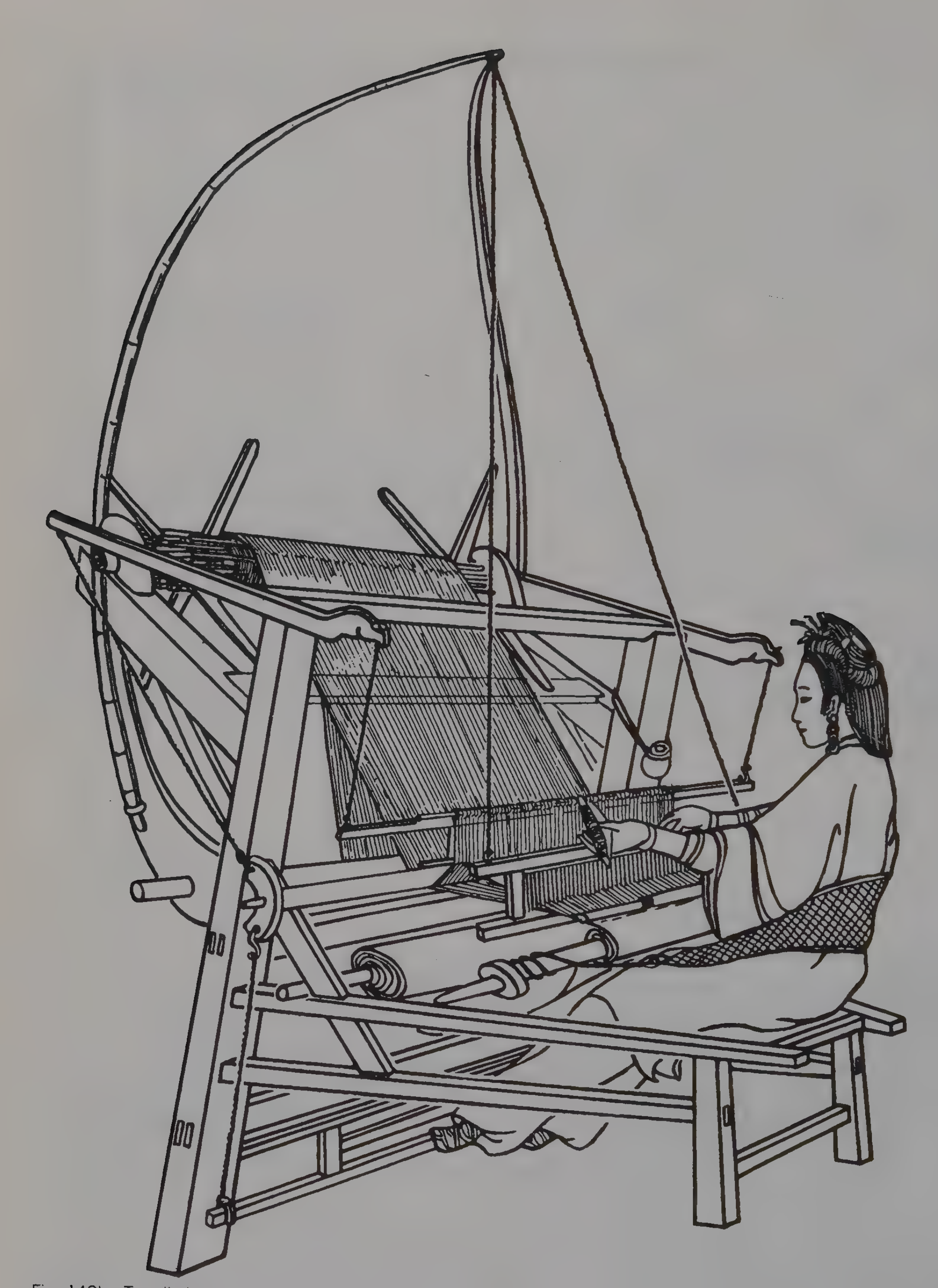
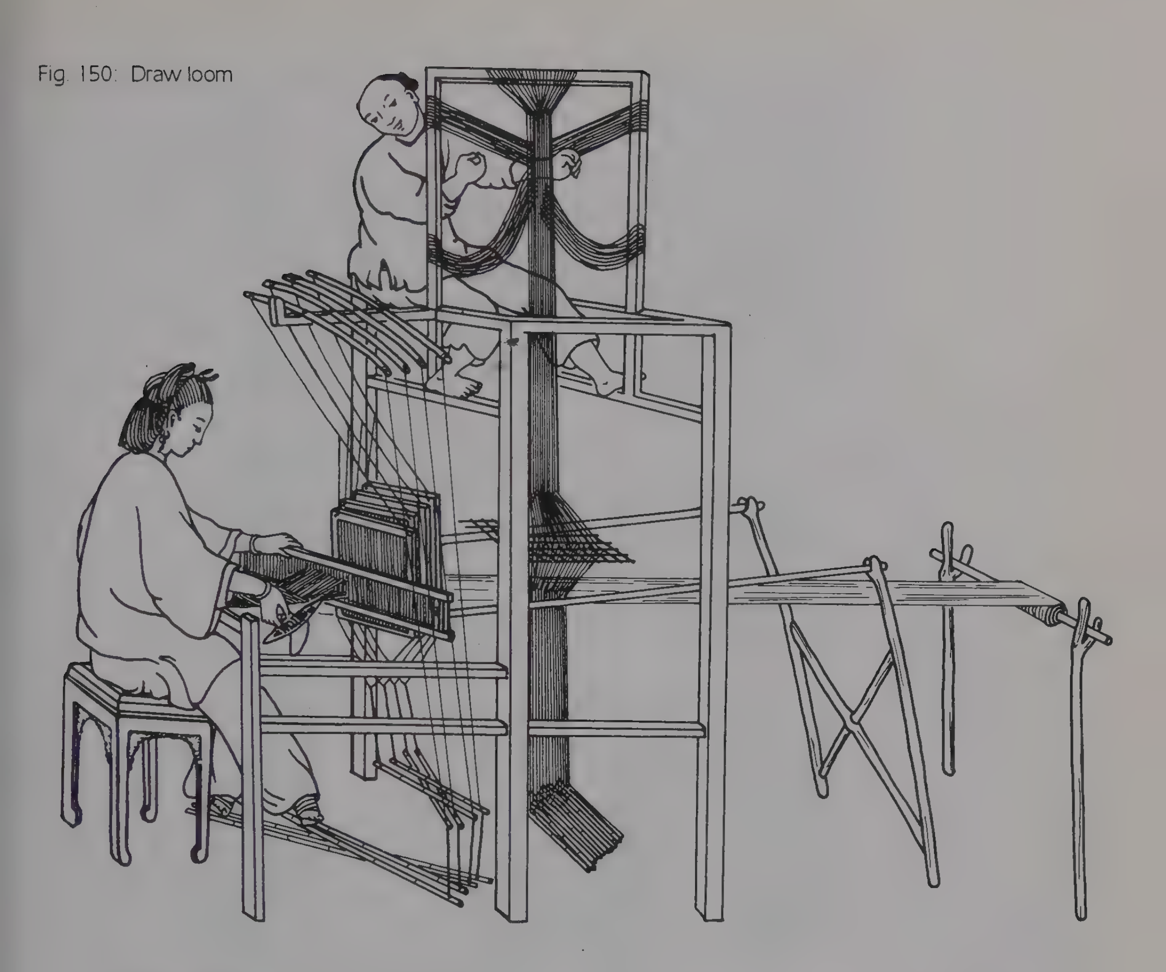


Fig. 149b: Treadle loom with backstrap and "C" arrangement

Fig. 150: Draw loom



3.2. Draw Looms

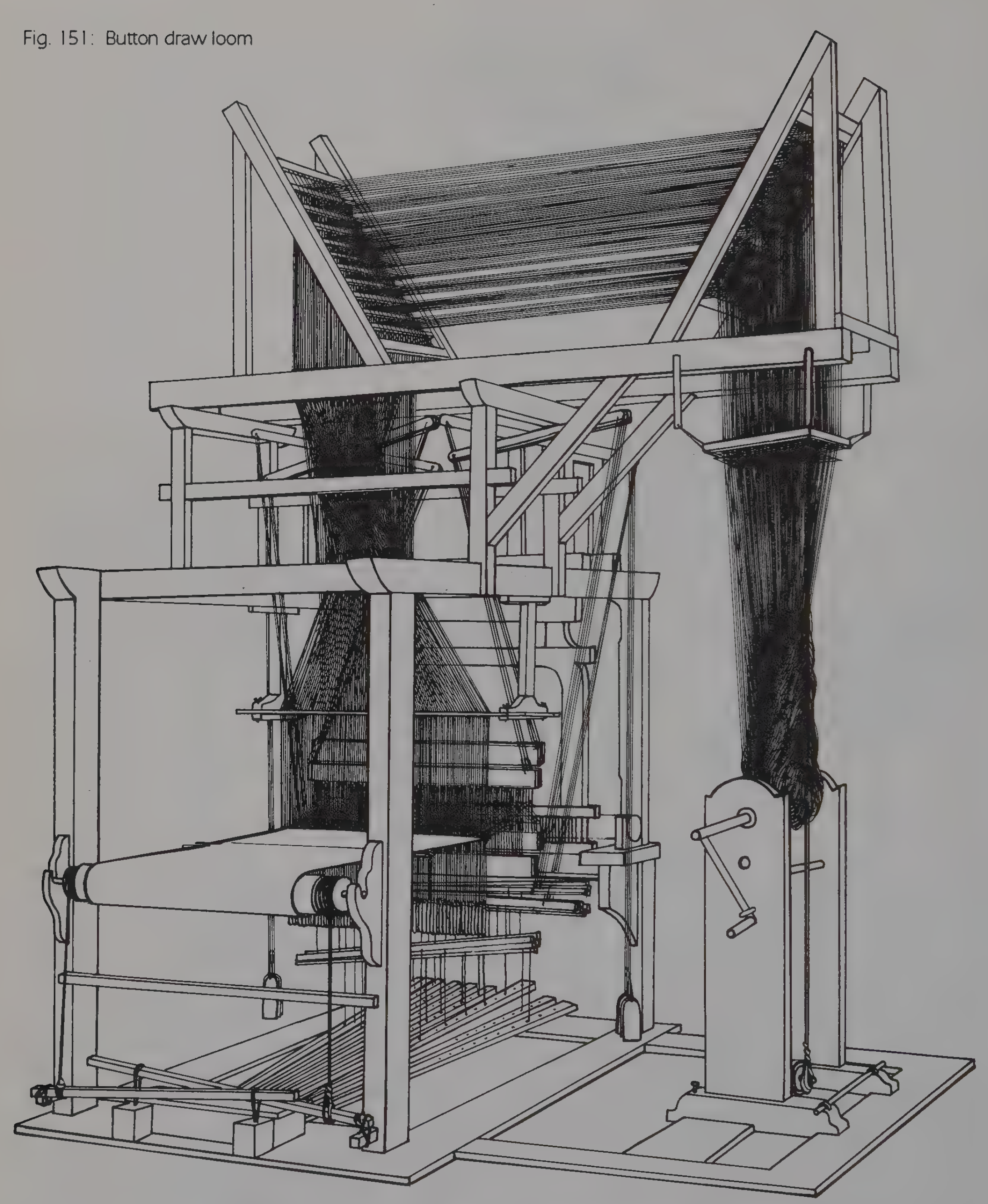
Whereas with treadle looms only a limited number of sheds can be formed (although the number is perfectly adequate for basic interlacings), the draw loom allows patterns of any desired complexity to be produced because the heddles bunched together to form cords occupy much less space than shafts actuated by treadles. In the simple loom (Fig. 150) the creation of the desired shed is left to an assistant (drawboy), who has to lift certain groups of appropriately united cords depending on the pattern.

Other terms used:
Zugwebstühle, Zampelstühle (Seiler-Baldinger 1991:94)
Métier à la tire (CIETA 1970:69)
Telaio al tiro (CIETA 1970:69)
Telar de tiro, de lazos (CIETA 1970:69)
Tear de laçadas, tear de cordas (Burnham 1980:48)
Dragvävstol (CIETA 1970:69)

The warp threads of the button draw loom are also lifted by means of individual heddles. These are bunched in draw cords running vertically upwards over pulleys and continue horizontally to a point where they are fixed to the wall. From each of these draw cords a cord runs downwards. Depending on the pattern desired, certain cords are grouped together, passed through a perforated board (button board) and fitted with buttons at the ends (Fig. 151).

Other terms used:
Kegelstühle (Seiler-Baldinger 1991:94)
Métier aux boutons, métier à la petite tire (CIETA 1970:26)
Telaio a bottoni (CIETA 1970:26)
Telaio al piccolo tiro (CIETA 1970:26)
Kägelvävstol (CIETA 1970:26)

Fig. 151: Button draw loom



Draw and treadle arrangements can be combined together.

The important point about all these looms operating on the basis of heddles is that it is not the weaving operation as such that is crucial but rather its preparation, i.e. the warping, for which a special device, the warping frame, is generally available. In this case lease rods are provided to prevent the warps becoming mixed up, or inserted threads mark the place where later heddles will be fitted and the lease rod inserted.

Weaving itself then follows automatically.

Weaves or Binding Structures

The way warp and weft interlace is called the binding system. The various forms can be most accurately illustrated as a draw-plan on a point paper, the vertical and horizontal lines representing the warp and weft threads respectively. The points of interlacing between warp and weft threads (e.g. warp threads up, as seen by the viewer) are marked and designated as binding points. The number of intercrossing warp and weft threads required for a complete description of the interlacing pattern is called a repeat or a weave unit. Plain weave, for example, has 2 warps and 2 wefts. It is also described as based on a unit of two ends and two picks because, after the insertion of two weft threads, the binding points are always located in the same places and an identical arrangement of warps and wefts is retained (Fig. 152a-b). Repeat can also be referred to as translation, a term derived from the principles of symmetry (cf. pp. 7-8) as applied to mesh fabrics. Fabric structures are determined by the translation of a point along an axis parallel or perpendicular to the plane in a network pattern.
For a complete description of the characteristics of a weave, the information in the drafts must be supplemented by details of the form and fineness of warp and weft yarns, their number per unit surface (weave density per sq. cm., i.e. thread count) and the form of selvedge.
There is a multitude of different ways of interlacing threads. We distinguish between basic weaves (plain weaves) and their derivatives (float weaves, compound weaves [complementary and supplementary], combined [composite] and gauze weaves).

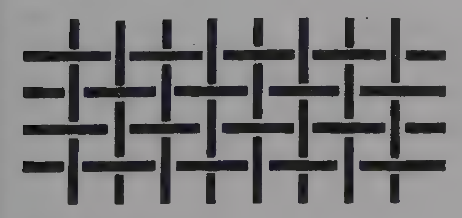


Fig. 152a: Plain weave 1/1

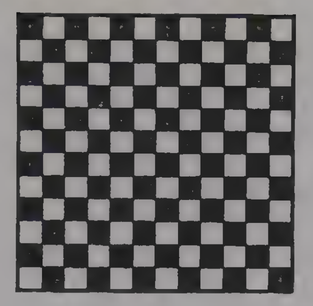


Fig. 152b: Draft of plain weave

Plain Weaves and Derived Float Weaves

Basic weaves can in principle be divided into two types: those in which each warp thread is interlaced with a weft thread, and those in which warp and/or weft threads float or pass over threads before being bound in. This group in turn can be subdivided into weaves with adjacent binding points (twill) and those without (satin). Variants on these basic weaves can be produced by increasing the number of repeats and/or arranging the interlacing points on the lines of the 17 symmetry groups of one-colour, two-dimensional patterns. Details of such plain derived weaves follow immediately upon the description of the basic weaves. Fabrics with discontinuous warps and wefts are classified with the warp fabrics on theoretical grounds (see Tapestry pp. 63-66, Plain weave with discontinuous warp and/or weft (p. 66).

1. Plain Weaves

Plain weave is the simplest form of interlacing warp and weft. It is based on a unit of two ends and two picks, its repeat extending over two warp and two weft threads (Fig. 152), i.e. its warp and weft are combined in such a way (1/1) that both warp and weft threads are equally spaced. Both sides of the fabric are identical in structure.

Other terms used:
Plain or tabby single warp and weft (Start 1948:23)
Balanced plain weave (Emery 1966:78)
Tabby or plain weave, taffeta weave, cloth weave (Hodges 1965: 140)
Leinwandbindung (Seiler-Baldinger 1991:96)
Taft-, Tuch-, Kattunbindung (Bühler-Oppenheim 1948:180)
Armure toile (Leroi-Gourhan 1943:294)
Taffetas, toile (CIETA 1970:34)
Taffeta, tela (CIETA 1970:34)

Taffetas, plana, tela (CIETA 1970:34)
Entramado liso (Alfaro Giner 1984:103)
Tejido liso (Cardale-Schrimpff 1977/78:269)
Tuskaftbindning, lärftsbindning (CIETA 1970:34)
Laerred (Bender-Jørgensen 1986:14)
Taskaftsbindning, lerretsbindning (Geijer/Hoffmann 1974:88)

Plain weaves with large distances between individual ends and picks are known as Stramin in German.

1.1. Extended Plain Weaves (plain weave with paired warps and wefts)

Basket weaves, as they are also called, are obtained by combining two or more threads of warp, weft or both in a plain weave; thus the crossing is between systems of threads instead of individual threads. If the group contains the same number of threads in warp and weft, the weave is called natté in French (Fig. 153). Extended plain weaves can also be done with thread groups of varying thickness (mixed basket weaves), yielding numerous opportunities for patterning (Fig. 154a-b).

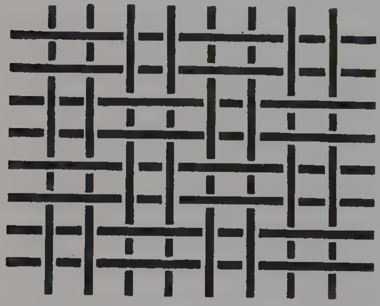


Fig. 153: Plain weave with paired warps and wefts 2/2

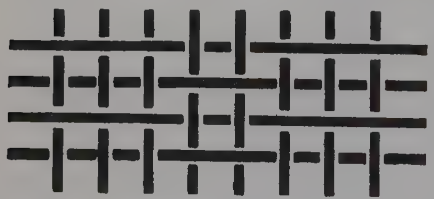


Fig. 154a: Basket weave 3/2

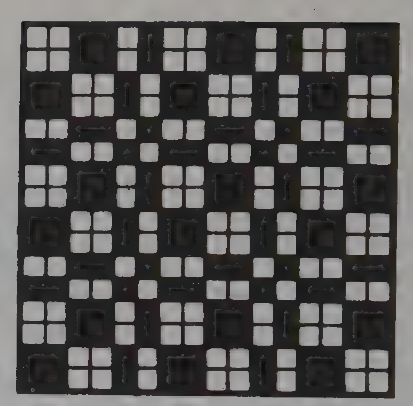


Fig. 154b: Mixed basket weave 2/2/1/1

Other terms used:
Extended tabby, Panamabindungen (Burnham 1980:53)
Würfelbindungen (Seiler-Baldinger 1991:97)

1/2:
Plain weave with paired warps (wefts) (Emery 1966:77)
Half-basket weave (Kent Peck 1957:490ff.)
Louisine cannelé (Burnham 1980:53)

2/2:
Plain twin weave, twin or paired warp and weft (Start 1948:23)
Canvas weave, basket weave, ordinary hopsack or matt weave (Hodges 1965:140)
Plain weave with paired warps and wefts (Emery 1966:77)
Panama (Bender J/orgensen 1986:14)
Natté (Burnham 1980:53)

3/3:
Panama weave (Hodges 1965:140)
Plain weave with tripled warps and wefts (3/3 basket or 3/3 matt weave) (Emery 1966:77)
Ligamento de esterilla (Mirambell/Martínez 1986: Fig. 15)

1.2. Weft- or Warp-faced Plain (rib) Weaves

Rib weave is an important special form of plain weave. The method of interlacing and repeat are the same as in the plain weave; the warp and weft threads may also be combined in groups. But the main feature of rib weave is that only one system of threads is visible in the fabric. As such we have warp-faced fabrics and weft-faced fabrics. Rib weaves display patterns of fine ribs at right angles to the direction of the visible threads.

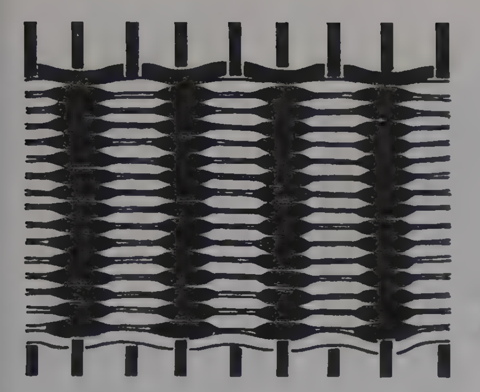


Fig. 155: Weft-faced rib weave

Other terms used:
Repp or poplin (Start 1948:23)
Plain weave rep (D'Harcourt 1962:19f.)
Rep, repp or ribbed tabby weave (Hodges 1965:143ff.)
Reps (Seiler-Baldinger 1991:97)
Côtelé, tessuto a coste, gorgorão, canutillo, ripsartaed (Burnham 1980:111)

Warp-faced weave:
Plain weave warp-face (Kent Peck 1957:535)
Warp-faced tabby with weftwise rib (Burnham 1980:111)
Kettenreps (Seiler-Baldinger 1991:98)

Weft-faced weave:
Weft-faced tabby with warpwise rib (Burnham 1980:111)
Schussreps (Seiler-Baldinger 1991:98)
Tejido simple de cara de urdimbre (Weitlaner-Johnson 1977:61)

1.3. Plain Weave Openwork

Openwork effects are mainly special forms of plain weave (although this can be produced in tapestry weaving as well). In the simple cases, the warp is arranged in groups separated from one another and interlaced by wefts. In the most complicated variations, the warp may be displaced; a continuous weft yarn is used for weaving and for wrapping. The resulting fabric is a combination of weaving and weft wrapping.

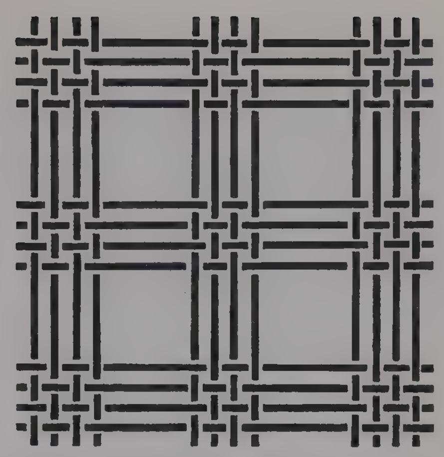


Fig. 156: Plain weave openwork

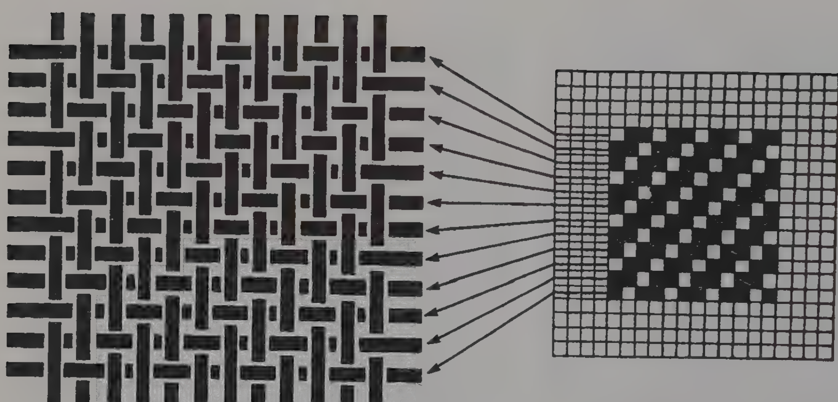
Other terms used:
Mock leno (Burnham 1980:90)
Jour-Gewebe (Seiler-Baldinger 1991:98)
Scheindrehergewebe, fausse gaze, tessuto a imitazione di gaza, imitacão de gaze, semi-gasa, myggtjäll (Burnham 1980:90)

2. Float Weaves

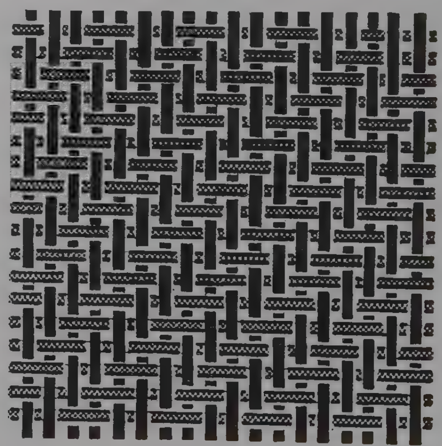
Float weaves are obtained when, for example, warps and wefts are skipped at certain points for decorative purposes. Both warp and weft threads may float. Depending on arrangement, the interlacings are of a compound (complementary) or combined nature (see pp. 94-100).
If floating threads are arranged in a diagonal pattern over the whole fabric, the result is a twill weave.

2.1. Twill Weaves

The main feature of the twill weave is a looser binding of the two yarn systems. Each weft thread passes over/under at least two warp threads and only under/over one warp thread (three-end twill, Fig. 157). Moreover, the points of interlacing in each successive pick are shifted to the right or left by one warp thread. In other forms of twill the weft passes over/under at least two warp threads regularly, but there is again a lateral displacement of the binding point from pick to pick (Fig. 158). The lateral shift in the binding point causes a diagonal rib to appear in the fabric. The smallest possible repeat for a twill weave is 3 ends and 3 picks. It cannot be increased at will for practical reasons. In the case of an uneven twill, the two sides of the fabric differ in appearance and structure.


Fig. 157: Three-end, warp-faced uneven twill 2/1 or 1/2

We speak therefore of a warp-faced or weft-faced twill, the diagonal rib being laid in and S- or Z-direction.
Numerous variations of the twill weave can be derived from the basic three-end weave by increasing the number of crossings (by equal or different amounts in the warp and weft direction) and varying the arrangement of the binding points.
We refer, for instance, to a single-diagonal twill if each repeat contains only one diagonal rib (Fig. 157, 159) or to a composite twill if each repeat contains two or more diagonal ribs (Fig. 160). Twill can have identical (even twill, Fig. 158) or differing faces (uneven twill, Fig. 157, 159), according to the ratios of interlacing in warp and weft (i.e. 2/2 even, 1/2 uneven). These in turn can be one- or two-sided.(Fig. 164). If the numerical ratio of the repeat is balanced, we speak of even twills (Fig. 158).
Herringbone twills differ from the variations mentioned so far in that the direction of their diagonal ribs reverses to form an acute angle. This may take place in either the warp or the weft direction (Fig. 161), and the repeat in the two directions may be different (e.g. 4 and 6 ends respectively as in this case) or the same so as to produce lozenges or diamonds (Fig. 162).
Other variants of broken twills result if after a number of warp and weft threads the diagonal rib is interrupted, shifted and simultaneously reversed (Fig. 163).
Notation and theoretical observations:
Twill weaves are described by stating over/under how many warp threads the weft runs, in which connection the addition of the relevant numbers determines the number of ends in the repeat. Fig. 157 accordingly represents a 2/1 warp twill (the reverse side would be a 1/2 weft twill), Fig. 159 a 3/1 warp twill, Fig. 158 a 2/2 even-sided twill. In twills with identical faces the numbers are equal or symmetrically arranged, e.g. $^{2}{}_{1}{}^{1}{}_{1}{}^{1}{}_{2}$ (Fig. 164).
Twills can readily be recognised by their number combinations.
The repeat must always result in an even number of numbers (but must not be composed only of 1, which gives a plain weave). An even number of complementary numbers in a repeat results in twill weaves, and, furthermore, this applies to all symmetrical number sequences.
The number of possible twill weaves in a given repeat partitioned into an even number of summands is accordingly 2^{n-2}.


Fig. 158a: Four-end even twill 2/2

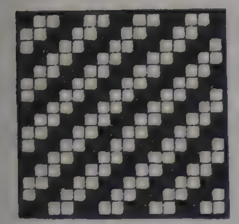


Fig 158b Draft of a four-end even twill

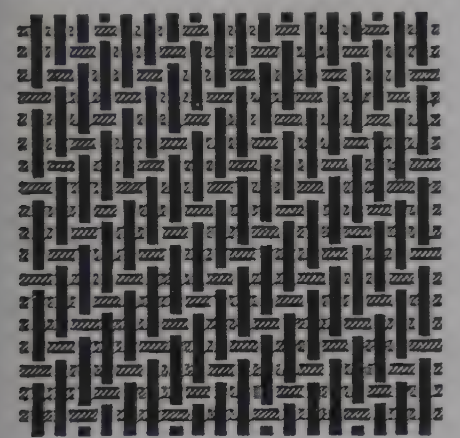


Fig 159 Four-end twill 3/1 with one diagonal rib

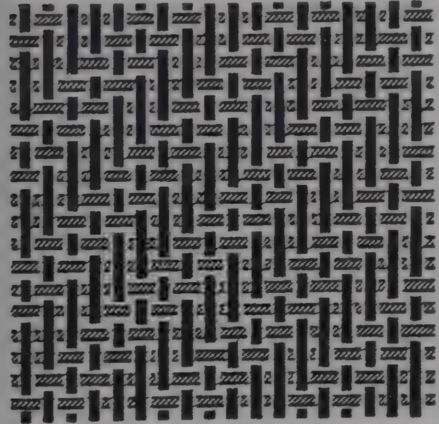


Fig 160 Six-end composite twill 1/1/1/3 with two diagonal ribs

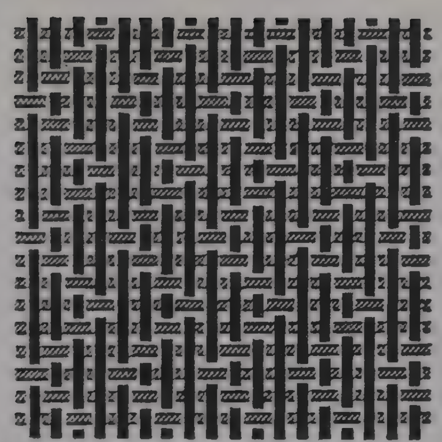


Fig 161a 3/1 weft chevron twill

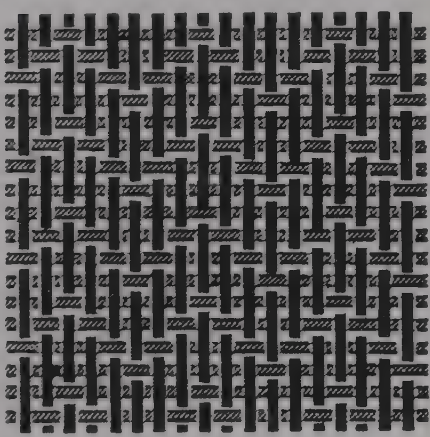


Fig 161b Herringbone twill

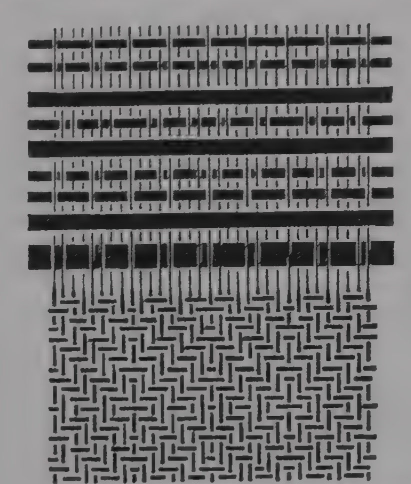


Fig 162 Diamond twill with heddle and pattern rods

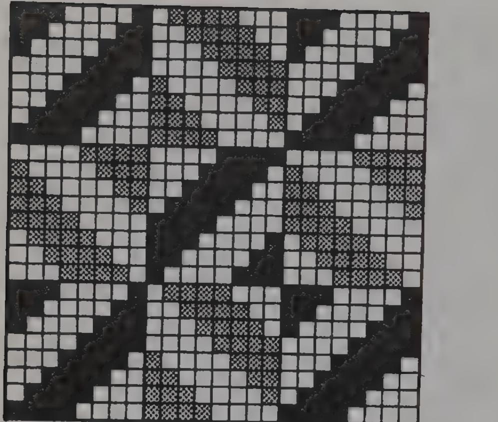


Fig. 163: Draft of a broken twill in the warp and the weft

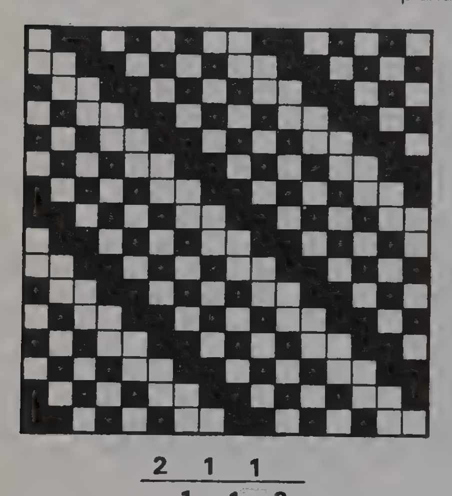


Fig. 164: Draft of an even multiple-diagonal rib twill

Other terms used:

Twill:
Twill weaves (Kent Peck 1957:535ff.)
Köperbindungen (Seiler-Baldinger 1991:98)
Armure croisée (Leroi-Gourhan 1943:294)
Sergé (CIETA 1970:29)
Sarga (CIETA 1970:29)
Spina, diagonale (CIETA 1970:29)
Entramado cruzado o en sarga (Alfaro Giner 1984:104)
Kiperbindinger (Hald 1950:145ff.)
Kypert (CIETA 1970:29)

Uneven twill:
1/2 Prunella (Hodges 1965:140ff.)
Zweiseitiger Köper (Seiler-Baldinger 1991:101)

Even twill:
Gleichseitiger Köper (Seiler-Baldinger 1991:101)
Sarga de caras iguales (Barendse/Lobera 1987:53)

Warp- and weft-faced twills:
Ketten- und Schussköper (Seiler-Baldinger 1991:101)
Sarga de urdimbre/trama (Barendse/Lobera 1987:53)

Composite twill:
Mehrgratköper (Seiler-Baldinger 1991:101)
Sergé composé, spina composta, sarja composta, sarga compuesta, graderat kypert (Burnham 1980:29)

Herringbone twill:
Chevron twill (Burnham 1980:155)
Spitzköper (Seiler-Baldinger 1991:101)
Sarga de espiga (Barendse/Lobera 1987:54)

Diamond twill:
Lozenge twill (Burnham 1980:156)
Rautenköper (Seiler-Baldinger 1991:101)

Broken twill:
Gebrochener Köper (Seiler-Baldinger 1991:101)
Sarga cruzada (Barendse/Lobera 1987:54)
Sarga interrumpida (Barendse/Lobera 1987:56)

2.2. Satin Weaves

The binding points in the satin weave are separated even further apart than in the twill weave. Moreover, they are set over two or more ends on successive picks, so that they never "touch" each other. The smallest possible repeat is on 5 ends (Fig. 165a).

Between each crossing point each end passes over or under four or more adjacent picks. The crossing of warp and weft is never at adjacent threads (in contrast to plain and twill weaves). In this case too the repeat cannot be increased at will because this will lead to an excessive reduction in thread interlacing. The binding points are shifted to the left or right from pick to pick by at least two ends. The size of the shift is stated by the so-called interruption or decochement. Similarly, the "move" indicates the number of picks by which a binding point is advanced between adjacent warps. As in the case of twill, a distinction is made between warp and weft satin. With regard to the distribution of the binding points, satins are classified as regular or irregular.

Satins with an even distribution of the binding points, which furthermore are usually covered by the floating threads, have a smooth, glossy surface.

Notation and theoretical observations:

Satins are generally described by their interruption (i) and move (m) numbers. One speaks, for instance, of a five-end satin with an interruption of two and a move of three or vice versa (Fig. 165a). Furthermore, the notation

of satin weaves in the warp or weft direction is always 1 under/over repeat number-1, because only one thread at a time is bound. The interruption and move numbers cannot be varied at will, but are subject to certain conditions.

The interruption and move numbers must both be relatively prime to the repeat number. They must be not less than 2 and not more than the repeat number -2. For a given repeat (e.g. R = 9), one thus seeks an interruption (i) between 2 and R-2 which is relatively prime to R. When this has been found (in our case i = 2, 4, 5 or 7) the move (m) has to satisfy the additional condition that im-1 is divisible by the repeat (in our case 5, 7, 2 or 4). Thus i times m-1 must be a multiple of the repeat (in our case m = 4 or 5). Satin weaves with regularly distributed binding points are not possible for every repeat. It is impossible, for instance, to construct a regular 6-end satin since there are no numbers relatively prime to 6 between 2 and 4 and thus adjacent binding points occur between successive repeats (Fig. 166a).

Such adjacent binding points can be avoided by irregularly arranging the binding points (Fig. 166b). This is also possible in repeats that allow a regular weave such as 8-end satin (Fig. 167a-b). In such cases the different move and interruption numbers must be stated. Satin weaves of this type are known as irregular or broken satins (Fig. 167c).

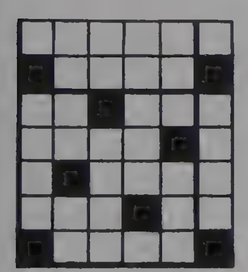


Fig. 165a: 5-end satin weave

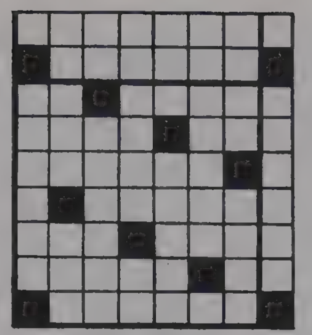


Fig. 165b: 7-end satin weave

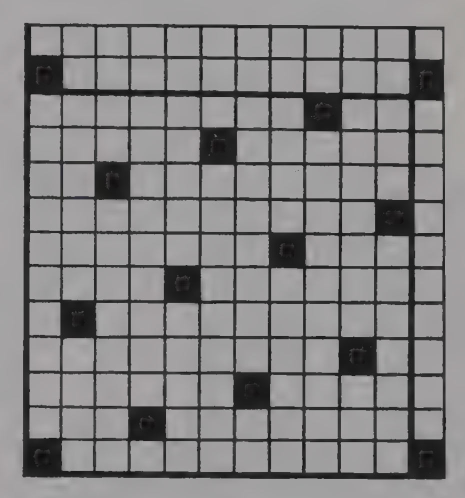


Fig. 165c: 11-end satin weave

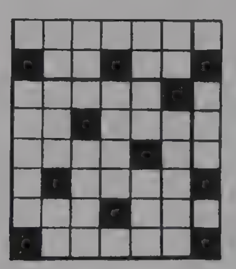


Fig. 166a: 6-end regular satin weave with two adjacent binding points

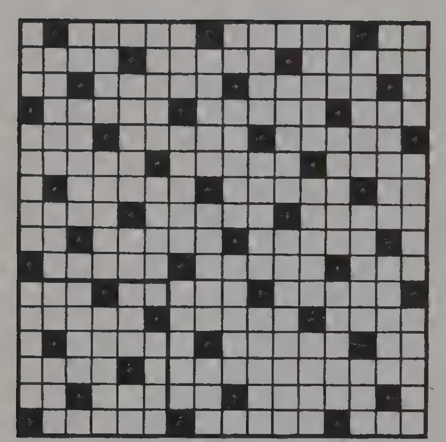


Fig. 166b: 6-end irregular satin weave with irregular interruption and move

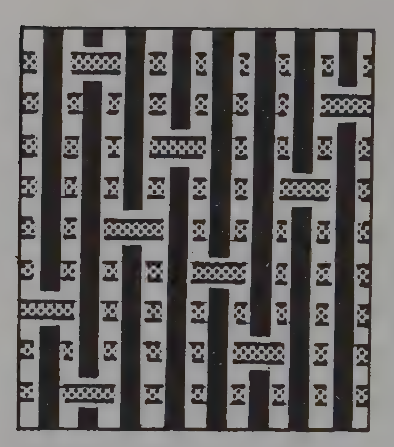
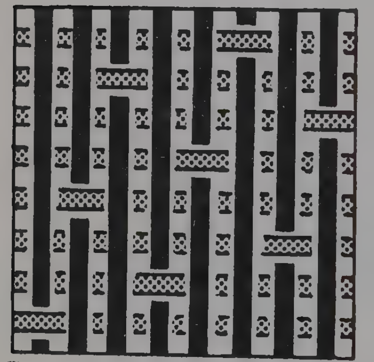


Fig. 167c: 8-end irregular satin weave with variable moves and interruptions



·Fig. 167a: 8-end regular satin weave with move = interruption = 3

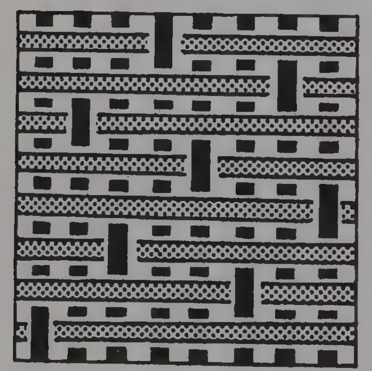


Fig. 167b: Regular satin weave with move = interruption = 5

Other terms used:
Satin (CIETA 1970:2)
Satins (Hodges 1965:141)
Atlas- oder Satinbindungen (Seiler-Baldinger 1991:101)
Raso (CIETA 1970:2)
Raso o satén (Barendse/Lobera 1987:57)
Satin, atlasbindning (CIETA 1970:2)

Regular and irregular satins:
Regelmässiger oder unregelmässiger Atlas (Seiler-Baldinger 1991:103)

Compound Weaves

Compound weaves can be produced in a very wide variety of patterns and can be very complex. In principle they can be divided into those which combine a number of different weave principles and their derivatives within a repeat and within at least one thread system (warp, weft or both), and those which are made up of a basic structure and supplementary yarn systems (in the warp and weft direction). We thus distinguish between complementary and supplementary weaves.

Other terms used:
Zusammengesetzte Bindungen (Seiler-Baldinger 1991:103)
Abgeleitete Bindungen (Bühler 1948:188)
Ligamentos mixtos (Barendse/Lobera 1987:65)

1. Complementary Weaves

All warp and weft threads play a part in the formation of the fabric, i.e. two (or more) groups of warp or weft threads, often in different colours, are used together and in equal parts for the formation of the fabric. Thus in each system the warp and weft systems behave with respect to each other in a complementary fashion. According to the form of weave, the warp may be more prominent on one side of the fabric and the weft more prominent on the other side (complementary weft or warp weave, Fig. 168a). The faces of the fabric are either the same or different, depending upon whether all threads on one side are floated or if the complementary threads include balanced proportions of floats and interlaces on both sides (reciprocal complementary weave, Fig. 168b-c). The relevant structures are plain and twill weaves (Fig. 169), in which differently coloured threads can alternate to form a pattern, i.e. the threads of one colour behave in a complementary and reciprocal manner towards the other.

In this connection it is possible in the weave for the warp threads to alternate with each other 3/1 and 1/3 while the corresponding weft threads alternate 1/1 and 2/2 (Fig. 168a) so that the warp and weft show different alternations, or for the warp and weft to have the same alternation in both systems, e.g. 3/1 and 1/1 (Fig. 168b) or for the warp and weft to have the same reversal, e.g. 3/1 and 1/3 (Fig. 168c).

All groups can be combined with each other in order to form a pattern. The transitions between them, derived twill weaves and the floating of the warp and/or weft to form patterns of basic weaves, are fluid and often make exact technical classification difficult. In order exactly to describe complementary weaves, it is always necessary to state the ratio of warp and weft within a repeat in figures for each thread.

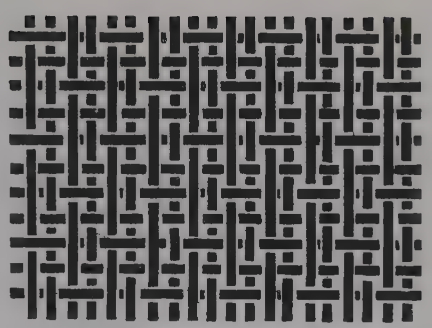


Fig. 168a: Complementary weave: alternating 3/1 and 1/3 in the warp and 1/1 and 2/2 in the weft

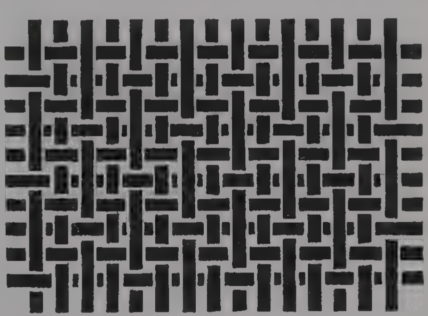


Fig. 168b: Complementary weave: alternating 1/1 and 1/3 in both warp and weft

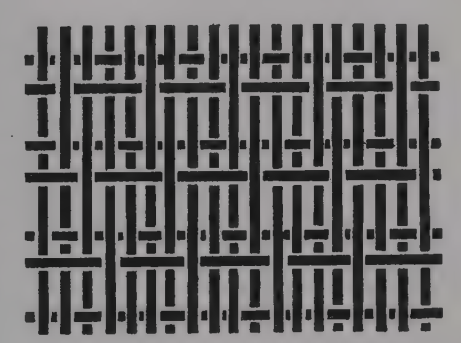


Fig. 168c: Complementary weave: alternating 3/1 and 1/3 in both warp and weft

Other terms used:

Complementary weft- or warp-faced weaves (Fig. 169):
Double (two)-faced weave with complementary sets of wefts (warps) (Emery 1966:144, 150ff.)
Warp (weft)-faced compound weave (Burnham 1980:177, 180)
Two colour complementary weaves with variable interlacing (Tanavoli 1985:77)
Komplementäre abgeleitete Köper (Seiler-Baldinger 1991:104)
Leinwand-, Köper-, Kett-, (Schuss-), Kompositbindung (Burnham 1980:173,180)

Tejido flotante complementario de urdimbre (Rolandi/Pupareli 1983:5)

Complementary regularly alternating weaves:
Alternating float weave, plain-weave derived (Emery 1966:114ff.)
Complementary double faced floats in alternate alignment (Emery 1966:150)
Complementary-warp (weft) weave with (x)-span float in alternating alignment (Rowe 1977:77ff.)
Reciprocal-warp weave with (x-span) floats aligned in alternate pairs (Rowe 1984:84)
Komplementäre regelmässig alternierende Bindungen (Seiler-Baldinger 1991:104)
Urdimbre complementaria compuesta (Gisbert 1984:27)

2. Supplementary Weaves

In contrast to the methods discussed up to now, these techniques employ supplementary decorative threads in the warp and/or weft which do not essentially form part of the ground weave. The sole purpose of interlacing the decorative threads is to fix decorative floats on the often single-coloured ground fabric. Such patterned fabrics are similar in appearance to embroidery. In many simple methods using supplementary decorative threads the shed for ground fabric is formed mechanically and that for the pattern manually (using needles, lease rods etc.). As a rule the two sides of the fabric differ.

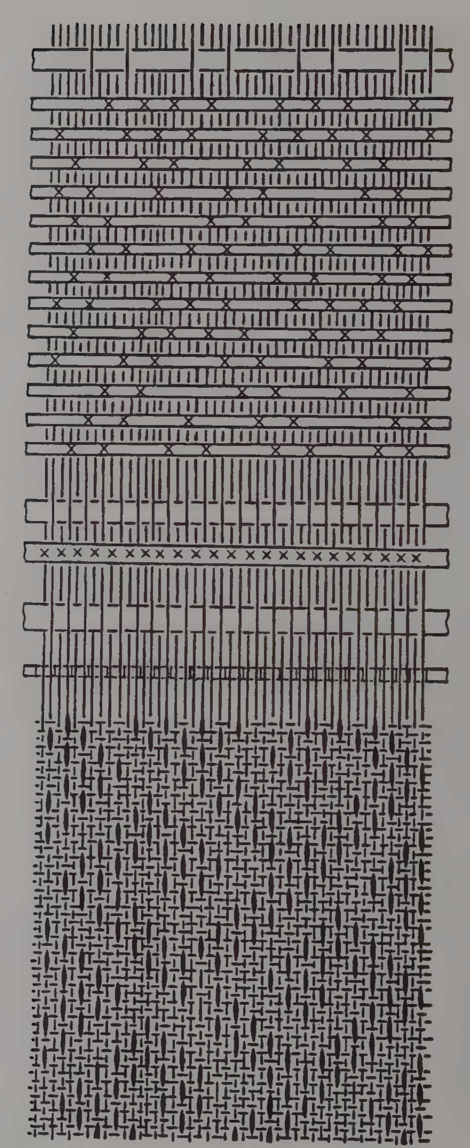


Fig. 169: Complementary derived twill weave: warp alternating 1/1 and 1/1/1/1/3/1/3/1/3 etc., weft 1/1

Other terms used:
Compound weaves with supplementary sets (Emery 1966:140)
Supplementäre Bindungen (Seiler-Baldinger 1991:105)



PLATE 17. Ceremonial loincloth from Mamara, batik and plangi, Galumpang, Celebes, IIc 14946



PLATE 18. Wolof man's robe, resist-dyed and embroidered, Gandiol, Senegal, III 20345



PLATE 19. Stencil resist dyed linen from China, IId 6736

2.1. Supplementary Warp Weaves

The fabrics and the corresponding techniques are related to certain complementary warp techniques (Fig. 169), particularly where the pattern or figure warp threads run parallel with those of the ground warp and markedly transitional forms can be ascertained (Fig. 170a-c). Extra warp techniques can be used with a plain, basket or twill ground weave (Fig. 171). The extra warp need not run over the whole warp length, and its direction can also differ from that of the ground warp.

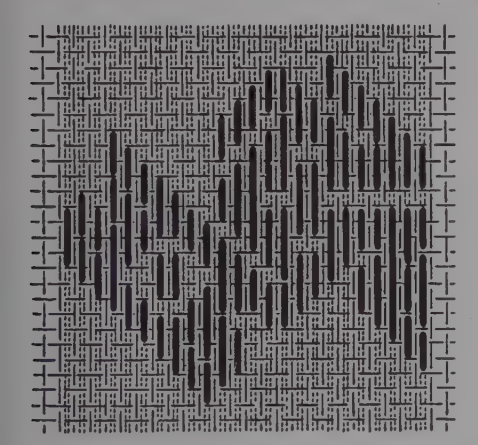


Fig. 170a: Supplementary warp weave on plain weave



Fig. 170b
One supplementary warp

Fig. 170c
Two supplementary warps

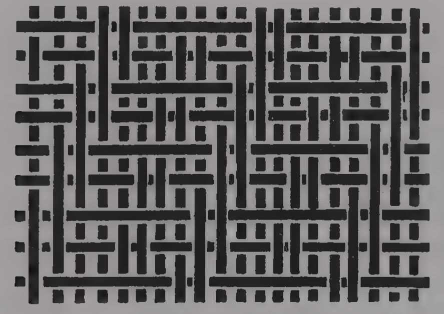


Fig. 171: Supplementary weave in 6/2 twill on 2/2 twill ground weave

Other terms used:

Supplementary decorative warp brocade (D'Harcourt 1962:38ff.)
Extra-warp patterning (Emery 1966:140f.)
Supplementary warp floats (Rowe 1977:34ff.)
Zierkettentechniken (Seiler-Baldinger 1991:105)

Flottierbindung (Burnham 1980:174)
Dibujo de urdimbre adicional (Vreeland/Muelle 1977:10)
Ytvarpsbindningar (Burnham 1980:174)

2.2. Supplementary Weft Weaves

Additional ornamental threads are much more commonly used in the weft than in the warp. The principle is exactly the same as in extra warp. One set of weft threads forms the ground fabric. In between these weft threads the supplementary or figure wefts are introduced which have a purely decorative function and which partially cover the ground threads. Any form of interlacing can be chosen for the figure threads. The figure weft can be parallel or oblique to the ground weft. Further, it may be restricted to certain portions (brocade weave), swivel in the fabric or run from edge to edge (weft-patterned technique). In brocade weaving (Fig. 172) the extra weft extends only across the width of the pattern. Within the pattern the threads usually lie closely together and are cut at the end of the pattern or float at the back till the next pattern. Depending on the method of incorporating the extra threads, brocade fabrics may have the same appearance on both sides or the patterning effect may be confined to one side. In pattern weft weaves (Fig. 173) the figure weft passes from one selvedge of the fabric to the other and usually floats at the back. The figure weft is generally a continuous thread, as is the ground weft.

Extra wefts with a twill weave can be combined with a ground fabric in plain weave just as well as with a twill ground fabric.

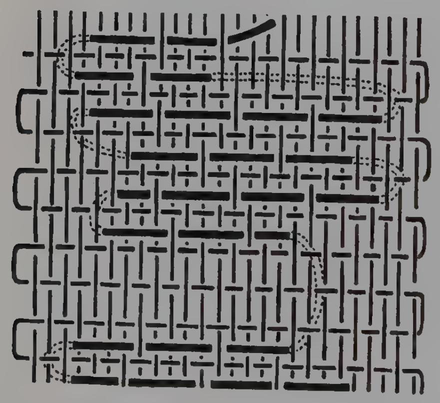


Fig. 172: Brocading

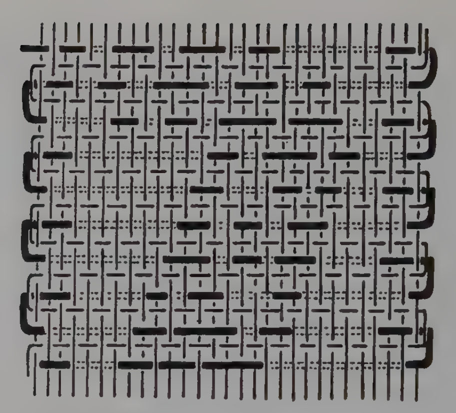


Fig. 173: Weft-patterned weave

Other terms used:

Supplementary decorative weft brocade (D'Harcourt 1962:38ff.)
Extra-weft patterning (Emery 1966:140ff.)
Brocade: weft-float pattern weave (Kent Peck 1957:510ff.)
Ziereintrag- oder Zierschusstechniken (Seiler-Baldinger 1991:106)
Façonnés (Müller/Brendler/Spiess 1958:98)

Brocade weaving:
Double face (or single) pattern motive, onlay brocading, inlay laid in weaving (O'Neale 1945:313, 315)
Extra-weft floats discontinuous (Emery 1966:141ff.)
Brocade, broccare, brocher, spolinado, brochado, broschera (Burnham 1980:14)
Discontinuous supplementary wefts inlaid (Rowe 1977:34)
Broschieren (Seiler-Baldinger 1991:107)
Brokadvävning (Hellervik 1977)

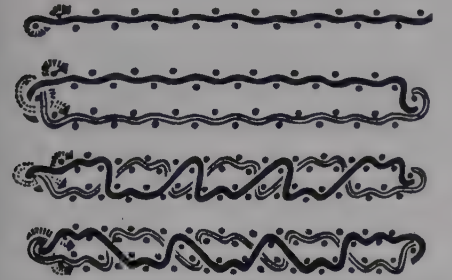
Weft-patterned weaves:
Weft float-patterned two-faced fabric (Emery 1966:154)
Lancieren (Seiler-Baldinger 1991:107)
Weven med een extra inslagdraad (Bolland 1975:19)
Lancé, schussgemustert, lanciato, trama lassada, efecto de perdido por trama, lanserad (Burnham 1980:184)

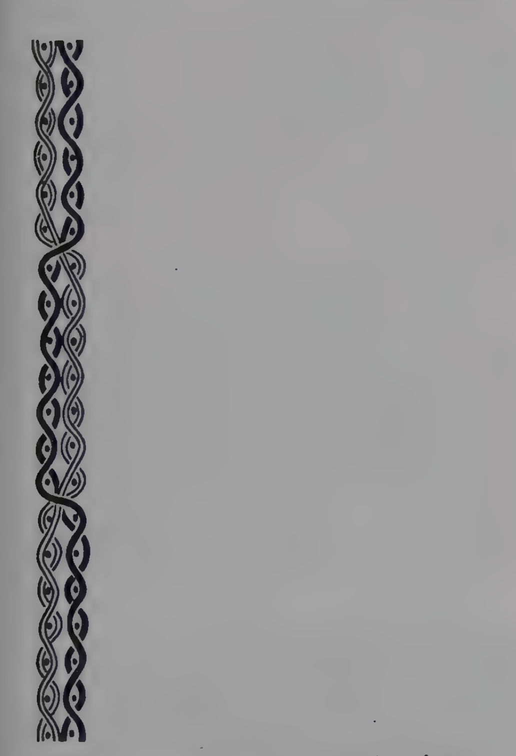
2.3. Double Weaves (weaves with double or multiple warps and/or wefts)

In this technique the interlacing is as if it were intended to produce two fabrics one over the other by means of four sets of elements, the wefts being interchanged at the edges so that they are transferred from the upper to the lower layer of the fabric and vice versa. Both the warp and the weft can also be interchanged at will (Fig. 174). This results in the formation of common points of interlacing spread over the length and width of the fabric. Double cloths produced in this way have the same patterns on both sides, but with the colours interchanged (Fig. 175a-c).

Double-weave fabrics may be in plain or twill, or may exhibit complementary binding systems. Fabrics with a

triple or multiple warp or weft system can also be woven by the same principle as double weaves.


Fig. 174: Double weave, interchanging of wefts


Fig. 175a: Double weave, interchanging of warps

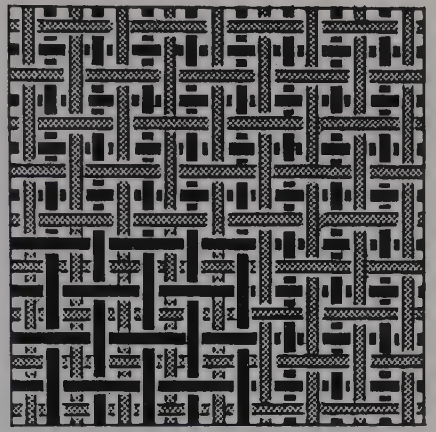

Fig. 175b: Double weave, interchanging of warp and weft, plan view


Fig. 175c: Double weave, interchanging of warp and weft, cross section

Other terms used:
Double cloth, tubular weaving (D'Harcourt 1962:44ff.)
Double-faced weave (CIETA 1970:11)
Doppelgewebe (Seiler-Baldinger 1991:107)
Double étoffe (CIETA 1970:11)
Armatura doppia-faccia (CIETA 1970:11)
Tubico, tecido duplo, doble tela, dubbelväv (Burnham 1980:39)
Ligamento de tela a dos caras (CIETA 1970:11)
Tejidos dobles (Vreeland/Muelle 1977:10)
Dubbelsidiga bindningar (CIETA 1970:11)
Dubbelweefsel (Brommer 1988:79)
Dobbelväv, doppeltvev (Geijer/Hoffmann 1974:18)

Gauze Weaves

Gauze weave differs from all other interlacing methods in weaving in that the warp is activated. Pairs or even larger groups of warp threads are alternately crossed over or twisted around each other, and fixed in this position by the weft thread. In the simplest case, with a pair of warp threads as the basic unit (simple gauze weave,

Fig. 176a-c), one warp thread (the fixed end), passes below the weft; the other warp thread (the doup end) is positioned to the left of the fixed end on one pick and to the right of the fixed end on the following pick. (Fig. 176c). Thus the fixed end and the doup end throughout remain respectively below and above the weft threads. If the weft threads were to be removed, all the warp threads would reassume their original parallel position, without any twist.

Gauze weaves fix the weft better than other weaves. They are hence widely used in open constructions (real gauze) and in fabrics with openwork patterning when the weft threads could otherwise be easily displaced. Mechanical shedding devices can be employed for twisting the warp threads with one another. In this case, however, the heddles are attached to the doup ends running above the shed rod and not to the ends below the shed rod; moreover, the doup ends are not lifted straight but first passed under the adjoining thread on the left or right (Fig. 176a). As a result, a half turn is formed between two warp threads which is removed when the next shed is formed. Heddles can be arranged to twist together groups of two or more warp threads.

More complex forms in which more than two warp threads are alternately twisted cannot be produced automatically on simple weaving devices, so that the relevant processes are akin to weft wrapping.

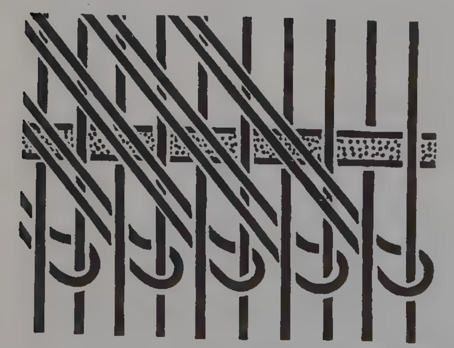


Fig. 176a: Simple gauze weave: position of shed rod and heddles

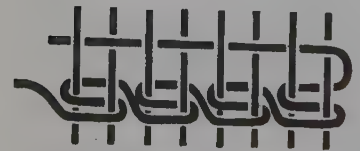


Fig. 176b: Simple gauze weave: weft insertion

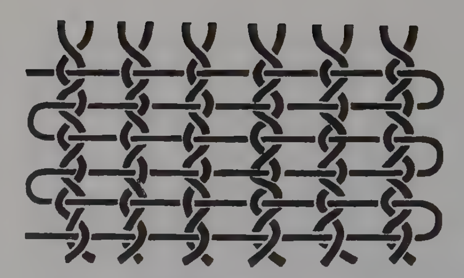


Fig. 176c: Simple gauze weave

Other terms used:

Lace weave (Cordry 1941:121)
Gauze technique (O'Neale 1942:157)Leno, gauze weaving or cross weaving (Frey 1955:4ff.)
Gauze weave techniques(Kent Peck 1957:509ff.)
Gauze or leno weave (Albers 1963: Pl.25)
Gauze or leno (Hodges 1965:141)
Gauze or crossed-warp weaves (Emery 1966:180ff.)
Dreherbindungen (Seiler-Baldinger 1991:108)
Gaze (CIETA 1970:11)
Gaza a giro (CIETA 1970:11)
Twining de urdimbre (Chertudi/Nardi 1961:123)
Gasa de vuelta (Burnham 1980:62)
Gasbindning (CIETA 1970:11)
Gasväv (Hellervik 1977:36)

1. Simple Gauze Weaves

The warp threads are crossed only in pairs along the entire length of the fabric and these pairs do not cross the adjacent threads. The pairs may be twisted through a full instead of only a half turn before the direction is changed again (Fig. 177). The structures obtained are similar to those produced by half-weaving with continuous shed reservation (see p. 70).

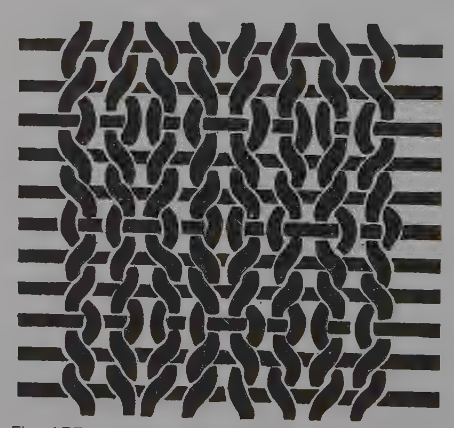


Fig. 177: Simple and full-turn gauze

Other terms used:
Simple gauze (O'Neale 1945:74)
Two-yarn gauze (D'Harcourt 1962:50ff.)
Simple gauze weaves, plain gauze weave 1/1 (Emery 1966:181)
Simple and full turn gauze (Rowe 1977:99ff.)
Einfache Dreherbindung (Seiler-Baldinger 1991:109)
Gaze à deux fils (D'Harcourt 1934:54ff.)
Gasa de vuelta completa (Gil 1974:60)
Gasa simple (Mirambell/Martínez 1986: Fig. 25)
Slingbindning, gazebindning, slyngvev (Geijer/Hoffmann 1974: 26)

2. Complex Gauze Weaves

In the simplest cases, here too only two warp threads are twisted together at a time; however, each warp thread is twisted alternately with the neighbouring thread on the left and right. As a result, the threads are always combined in groups of three in the warp direction so as to produce a net-like diamond pattern (Fig. 178a).
Complex variations and mixed forms combine two- and three-thread twisting. Other pattern possibilities include periodic omission of crossings, twisting of thread groups, crossing of non-adjacent threads etc.(Fig. 178b).

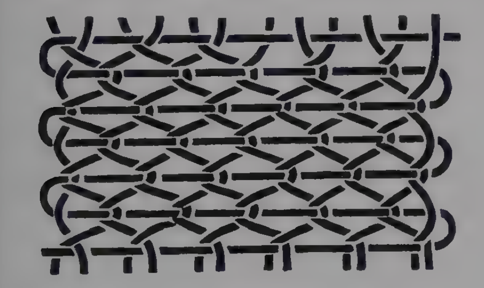


Fig. 178a: Complex gauze weave

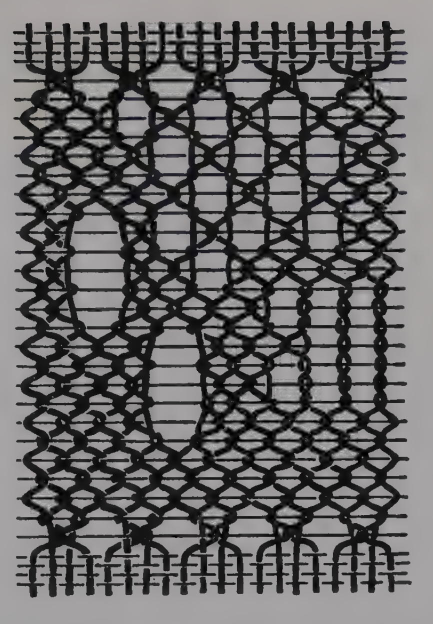


Fig. 178b: Complex gauze weave

Other terms used:
Fancy gauze, Peruvian gauze (O'Neale 1945:74)
Alternating gauze weave, complex gauze weave, complex alternating gauze weave, uneven gauze crosses (Emery 1966: 183ff.)
Komplizierte Dreherbindungen (Seiler-Baldinger 1991:109)
Gazes à trois fils, gazes irrégulières (D'Harcourt 1934:55ff.)
Gasa combinada (Gil 1974:60)

Combined Weaves

Combined weaves offer a wide scope for patterning since any two or more basic and derived weaves can be jointly employed. Weft wrapping and weft twining can also be freely combined with the above-mentioned weaves, such mixtures being very frequently seen (e.g.) in the Near East (Fig. 179a).
In the most complex variants, a dislocation of the warp can be achieved by simultaneously weaving and wrapping with the same continuous weft thread (Fig. 179b).
In order to describe combined weaves, all components and their arrangement in the textile must be stated.

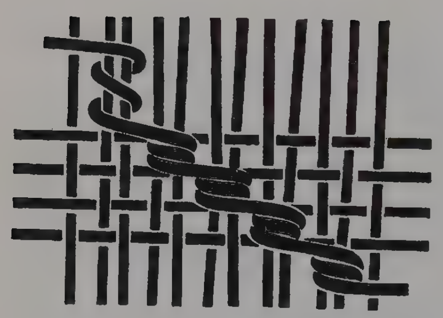


Fig. 179a: Combination of weaving and warp fabric techniques (multiple, diagonal weft wrapping)

Other terms used:

Composite structures (Rowe 1977:109ff.)
Kombinierte Bindungen (Seiler-Baldinger 1991:110)
Zusammengesetzte Bindungen (Hauptmann 1952:29ff.)
Tejido de tramas envolventes (Mirambell/Martínez 1986:17)

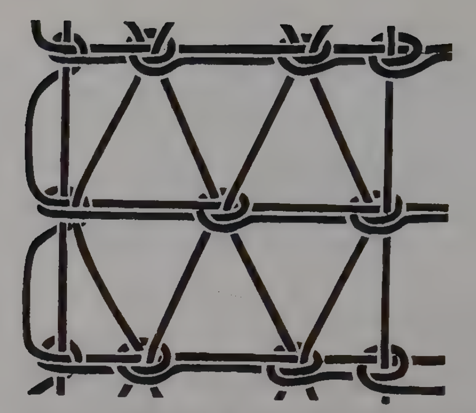


Fig. 179b: Weaving with dislocated warp, combined with looped weft wrapping

References to Weaving: see pp. 163-166.

The Techniques of Fabric Ornamentation

A broad distinction can be made between methods in which the fabric is embellished during and after its manufacture, and the transitional group of border trimmings.



Raphia velvet of the Kuba, Zaïre, III 25487

Ornamentation by Additional Elements During Fabric Production

This group includes methods in which the fabric is embellished during its actual formation but the elements involved in ornamentation do not play a fundamental or essential part in its formation. In typical techniques of this kind, the fabric is embellished with the aid of additional elements during the process of manufacture. On the basis of the nature of these elements (soft, pliable or stiff) and their resultant mode of attachment (binding or stringing) the relevant ornamentation methods can be classified into techniques for the formation of pile fabrics and beadwork techniques.

The classification of techniques into these groups becomes increasingly difficult as the basic fabric-forming technique grows more complex. The transitions between pure fabric formation and ornamentation are very often fluid (e.g. weaving with additional ornamental warp and weft threads) and a clear-cut classification is often impossible.



Woman's dancing costume from Pitiliu Island, bead-weave, Admiralty Islands, Melanesia, Vb 9800

Formation of Pile or Tuft Fabrics

In principle, pile or tuft fabrics can be produced on the basis of any fabric-forming technique by the incorporation of pile-forming elements, which can consist of widely differing materials (tufts, threads, feathers etc.). The present discussion is confined to methods in which piles are formed during and not before (e.g. by twisting or plying piles into a thread) or after the manufacture of the fabric (e.g. by additional knotting or attaching pieces of thread to the finished fabric).
Logically, the techniques are again classified according to the basic textile technique, thus: pile formation

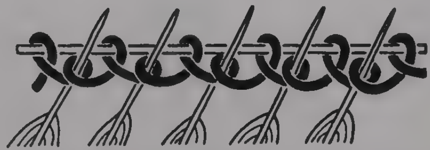
- in meshwork
- in plaited systems
- in warp fabrics
- in half-woven fabrics
- in woven fabrics.

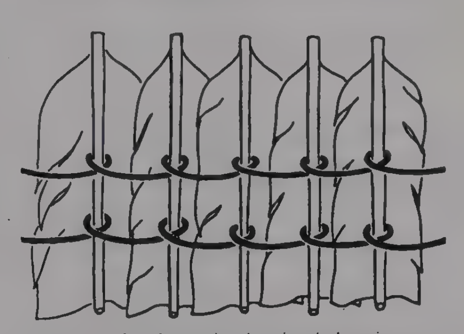
Here it should be borne in mind that in a similar way to beadwork (see pp. 114-121), with certain stiff materials (particularly large feathers) the fabric is held together not by the binding of the basic elements but by the binding of the "pile". This particularly applies in the case of meshwork.

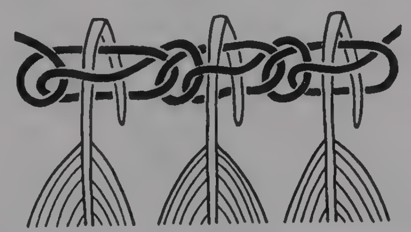
Pile Formation in Meshwork

Pile Formation by Looping

In contrast to the linking methods (see pp. 7-8), the looping techniques are relatively well suited for the formation of pile fabrics. In the case of simple looping the pile-forming element can, for instance, be fixed in an additional loop (Fig. 180a) or by several rows of loops which, however, need not be linked (Fig. 180b). Simple interconnected looping is also a suitable technique for tying-in pile (Fig. 180c).


Fig. 180a: Pile formation by simple looping


Fig. 180b: Pile formation by simple looping


Fig. 180c: Pile formation by interconnected looping

Pile Formation by Knotting

Knotting, since it is a technically more appropriate technique, is far more commonly used as a method of pile formation. This method exhibits the greatest scope for variation among the primary fabric-forming techniques.

1. Pile Formation by Simple Knotting

Simple or overhand knots are generally used to fix coarser decorative elements (feather quills, leaves etc.). Fixing may be by several rows of knots (Fig. 181a-b) or by the loop of a single knot (Fig. 182a-b).

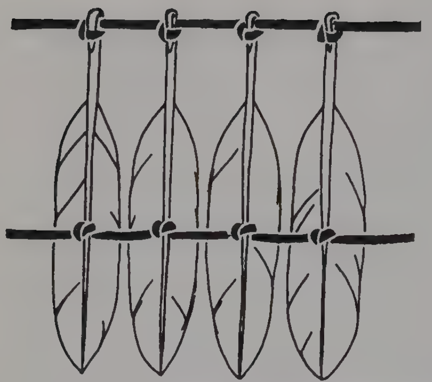


Fig. 181a: Pile formation by simple knotting, multiple rows, not connected

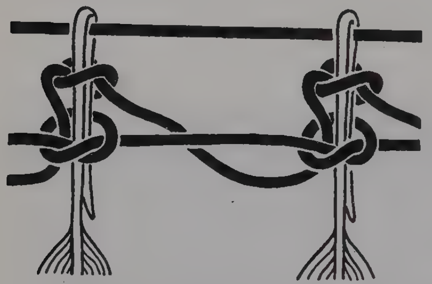


Fig. 181b: Pile formation by simple knotting, multiple rows, connected

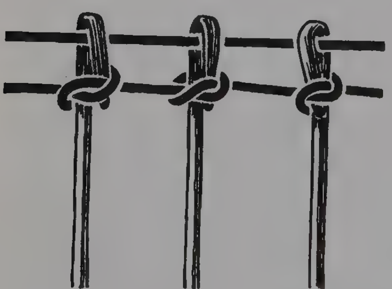


Fig. 182a: Pile formation by simple knotting, single row

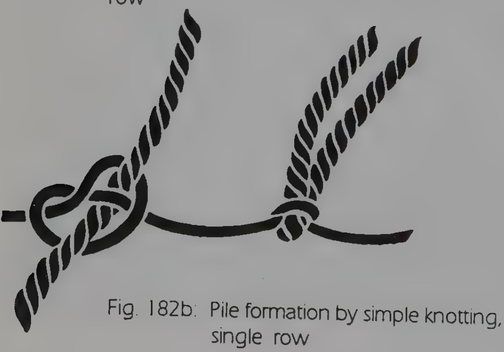


Fig. 182b: Pile formation by simple knotting, single row

Other terms used:
Florbildung mit Fingerknoten (Seiler-Baldinger 1991:113)
Fieira de penas sobre cordel-base, nó verdadeiro (Ribeiro 1986:193)

2. Pile Formation by Cow Hitch

The cow hitch is relatively rarely used in its original form to fix tuft-forming elements (Fig. 183a); wherever it is used, the knots are arranged at right angles and not parallel to the row of meshes (Fig. 183b).
In more complex variations an additional looping at the base of the knot can be used to fix the tuft-forming element more firmly (Fig. 184).

Other term used:
Florbildung mit halbem symmetrischem Knoten (Seiler-Baldinger 1991:114)

3. Pile Formation by Square Knotting

The square knot in its basic form is the one most frequently used in tuft formation. The tuft can at the same time be tied parallel to the knotting thread (Fig. 185a) or merely threaded through the knot (Fig. 185b).



Fig. 183a: Pile formation by cow hitch: horizontal



Fig. 183b: Pile formation by cow hitch: vertical

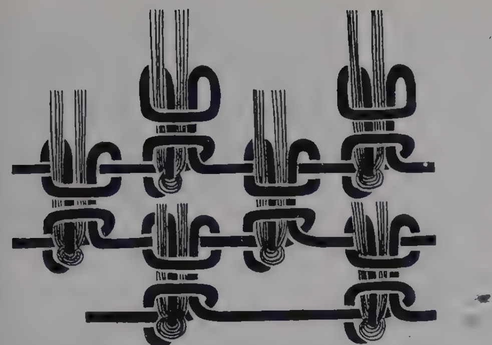


Fig. 184: Pile formation by cow hitch and additional loop



Fig. 185a: Pile formation by square knotting



Fig. 185b: Pile formation by square knotting

Other terms used:
Pile knot (Crawford 1912:157)
Florbildung mit symmetrischem Knoten (Seiler-Baldinger 1991: 114)
Falscher Samt (D'Harcourt 1960:29)
Simili velours (Izikowitz 1933:11)

4. Pile formation by Peruke Stitches

The form of knot known as a peruke stitch provides an even better fixation. It is a further development of the square knot in which the thread forms an additional two-loop flat knot at the base (Fig. 186). In more artistic variants the pile is fixed in complex loops running in opposite directions (Fig. 187a-b).

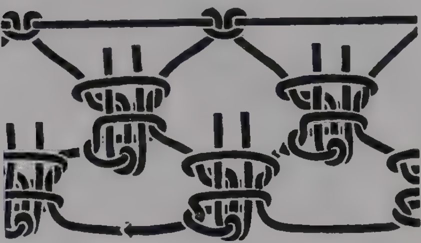


Fig. 186: Pile formation by pėruke stitches

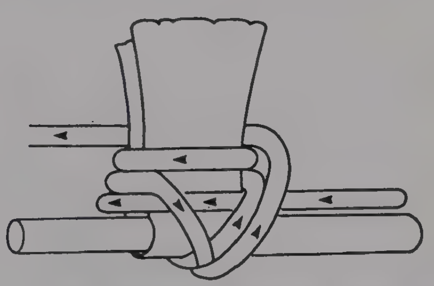


Fig. 187a: Pile formation by variant of peruke stitch

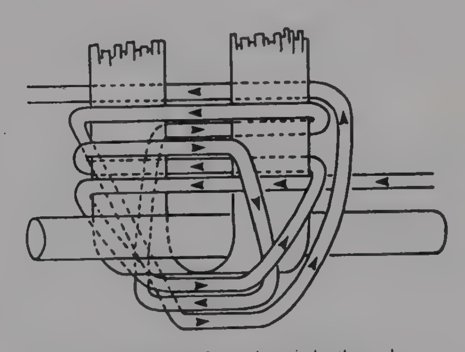


Fig. 187b: Variant of peruke stitch: thread configuration

Other term used:
Florbildung mit Perückenknoten (Seiler-Baldinger 1991:115)

5. Pile Formation by Fishnet Knot

The fishnet knot is also eminently suited for fixing pile elements (Fig. 188a); in the case of stiff, firm elements an additional thread may be employed.

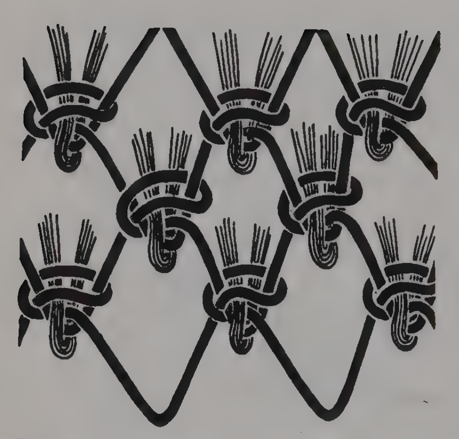


Fig. 188a: Pile formation by fishnet knot

Other term used:
Florbildung mit Filetknoten (Seiler-Baldinger 1991:115)

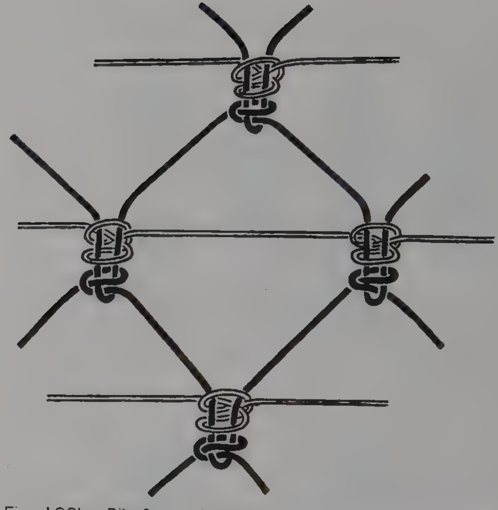


Fig. 188b: Pile formation by fishnet knot and cow hitch

Pile Formation on Element Systems

Pile Formation in Association with Plaiting

In contrast to plaiting with two active systems, plaiting with an active and a passive system is preferred for pile formation.

1. Pile Formation by Looped Wrapping

The active thread system fixes in each loop both the passive system and the pile-forming elements (Fig.189).

Fig. 189: Pile formation by looped wrapping

Other terms used:
Pile knot (Crawford 1912:158ff.)
Florbildung durch Umwickeln (Seiler-Baldinger 1991:116)

2. Pile Formation by Twining

There are various possibilities of forming a pile by twining. The pile-forming elements can be fixed parallel to the active or passive system with one or more rows of single or double twining (Fig. 190a-c).

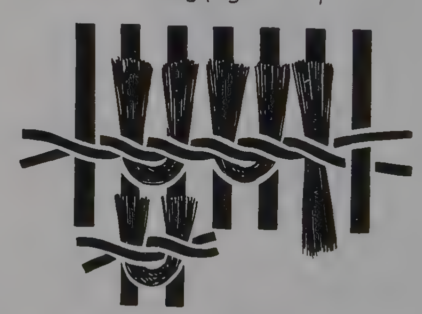


Fig. 190a: Pile formation by twining: fixing of one pile element per twist



Fig. 190b: Pile formation by twining: fixing of two pile elements per twist

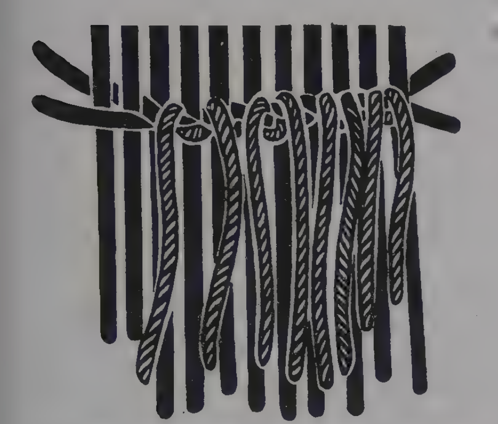


Fig. 190c: Pile formation by twining: looped pile element

Other terms used:
False fringe (Emmons 1907:341)
Florbildung durch Zwirnbinden (Seiler-Baldinger 1991:116)
Vliessgeflechte mit Zwirnbindung (Vogt 1937:20ff.)

3. Pile Formation by Coiling

Wrapped coiling and its variants are also suitable for fixing pile elements. There are a number of possibilities depending on the material (Fig. 191a-b).

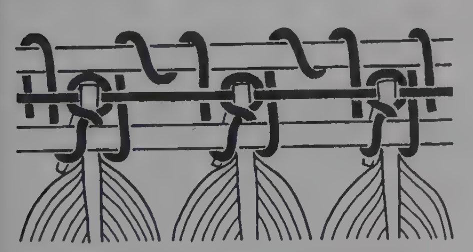


Fig. 191a: Pile formation by wrapped coiling

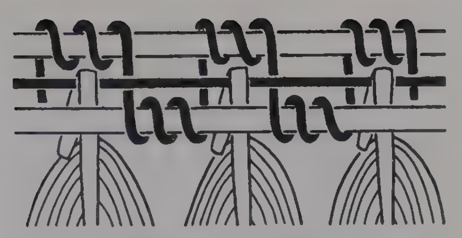


Fig. 191b: Pile formation by variation of wrapped coiling

Other term used:
Florbildung durch Wulsthalbflechten (Seiler-Baldinger 1991:117)

4. Pile Formation by Two- and Multi-directional Plaiting

Plaiting with two or more active systems enables additional ornamental elements to be fixed in place in a number of different ways along lines running parallel with one of the systems (Fig. 192a-c).

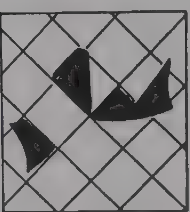


Fig. 192a: Pile formation on diagonal plaiting

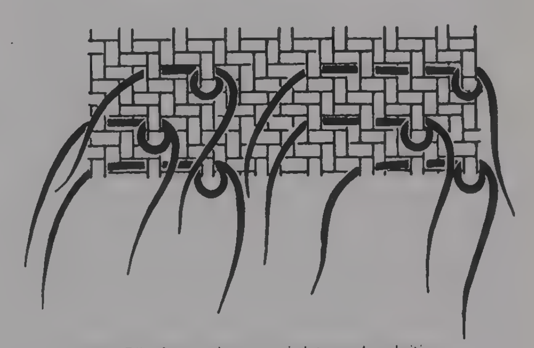


Fig. 192b: Pile formation on right-angle plaiting

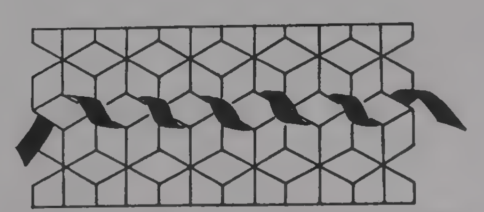


Fig. 192c: Pile formation on multi-directional plaiting

Other term used:
Florbildung durch Zwei- und Mehrrichtungsflechten (Seiler-Baldinger 1991:117)

Pile Formation on a Warp Fabric Basis

Among the active warp techniques, warp twining is the one that best lends itself to pile formation (Fig. 193). In the passive warp techniques (weft wrapping and weft twining) the same applies as for the looped wrapping techniques. However, the most important forms of pile and tuft formation are based on tapestry, to which they are closely related.

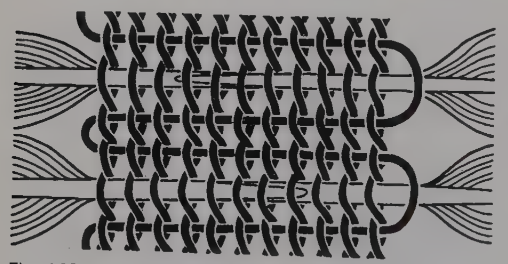


Fig. 193: Pile formation by warp twining

1. Knotted Pile Technique (carpet knotting)

In the simplest forms of these techniques, short lengths of weft are knotted or looped into the warp. In order to obtain a coherent fabric, the successive weft threads should be linked to at least one common warp thread. Techniques of this kind are rarely used.

Carpet knotting is one of the more complex techniques. From the technical point of view it is a combination of interlacing ground weft and short lengths of tuft-forming weft. The first set of weft threads gives coherence to the fabric and the second set provides thickness and ornamentation. If automatic shed-forming devices are used for the insertion of the ground weft, carpet knotting can be considered as a special form of weaving. On the other hand the knotting of the shorter weft threads, with or without the help of a hooked needle, is always done manually.

The work is usually done on a vertical loom and, more rarely, on a horizontal loom.

Other terms used:
Looped-pile fabric (D'Harcourt 1962:27ff.)
Knotted pile (Emery 1966:148ff.)
Florbildung in Verbindung mit Wirken (Teppichknüpferei) (Seiler-Baldinger 1991:118)
Etoffes à trame nouée, point noué (Leroi-Gourhan 1943:298)
Technique de tapis noué (CIETA 1970:30)
Tappeti annodati (CIETA 1970:30)
Tejidos con pelo (Chertudi/Nardi 1961:137ff.)
Alfombra anudada, flossa (CIETA 1970:30)
Knuten flossa (Burnham 1980:78)

The different methods of knotting are distinguished essentially according to the way in which the short weft lengths are knotted or looped in, and also according to whether the warp threads are arranged in one or two planes and the number of ground weft threads between rows of knots.

1.1. Carpet Knotting with Symmetrical Knots

The pile thread is looped round two warp threads in the manner of the cow hitch. The pile-forming threads thus emerge between alternate pairs of warp threads. The symmetrical knot holds more firmly than the asymmetrical knot.



Fig. 194a: Symmetrical knot: view from above

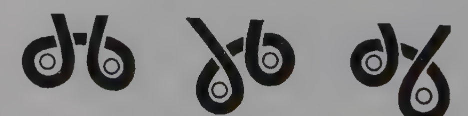


Fig. 194b: Symmetrical knot: section, with warp threads in various positions

Other terms used:
Closed knot (Burnham 1980:29)
Turkish rug knot (Albers 1963: Pl. 26)
Ghiordes (Smyrna or Turkish) knot (Emery 1966:221ff.)
Teppichknüpfen mit symmetrischem Knoten (Seiler-Baldinger 1991:118)
Smyrnaknoten (Hartung 1963:34)

Smyrna-, Rya- oder Ghiördesknoten (Zechlin 1966:140ff.)
Gördes- oder Turkknoten (Hubel 1967/68:7)
Noeud symétrique (Tanavoli 1985:89)
Nudo de Ghiordes, nudo de Smirna (Chertudi/Nardi 1961: 137ff.)
Nudo turco o cerrado (Mirambell/Martínez 1986:31)

1.2. Carpet Knotting with Asymmetrical Knots

The pile thread passes under one warp thread and loops round the next one. Since the knot is asymmetrical, each warp thread is followed by a protruding pile end. The effect is similar to that of cutting a weft wrapping thread after every two warp threads (cf. p. 59).

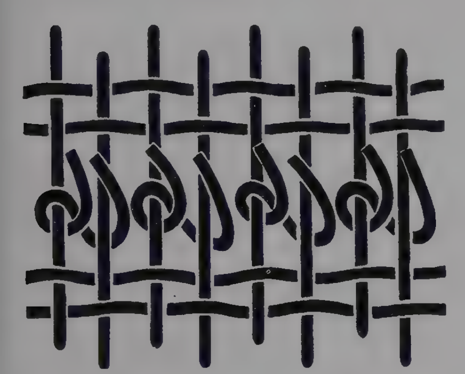


Fig. 195a: Asymmetrical knot: view from above

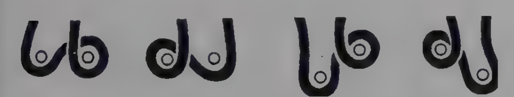


Fig. 195b: Asymmetrical knot: section, with warp threads in various positions

Other terms used:

Open knot (Burnham 1980:79)
Senna knot (Hunter 1953)
Lahore rug knot (Innes 1959:40)
Persian rug knot (Albers 1963: Pl.26)
Sehna (or Persian) knot (Emery 1966:222)
Teppichknüpfen mit asymmetrischem Knoten (Seiler-Baldinger 1991:119)
Senne-Knüpfung (Neugebauer/Orendi 1923:76ff.)
Sinäh- oder persischer Knoten (Hubel 1967/68:7)
Sennehknoten (halber oder persischer Knoten) (Nabholz 1980: 23)
Persischer oder türkischer Knoten (Hongsermeier 1987:80)
Noeud persian (CIETA 1970:42)
Noeud asymétrique (Tanavoli 1985:90)
Nodo persiano (CIETA 1970:42)
Nudo perso (CIETA 1970:42)
Nudo perso o abierto (Mirambell/Martínez 1986:31)

1.3. Carpet Knotting with Asymmetrical Knots Around Two Warp Threads

In contrast to the customary asymmetrical knot, the pile thread passes beneath two warp threads before being looped twice round the following two warp threads (Fig. 196a). As a result, two pile threads appear one above the other after each pair of warp threads (Fig. 196b).

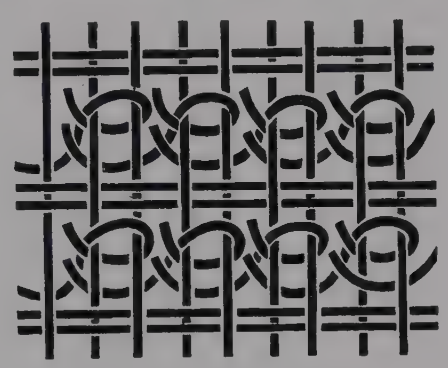


Fig. 196a: Asymmetrical knots around two warp threads: view from above

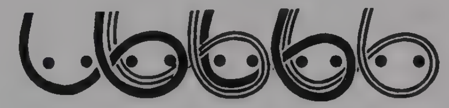


Fig. 196b: Asymmetrical knots around two warp threads: section

Other terms used:

Teppichknüpfen mit asymmetrischem Knoten um zwei Kettfäden (Seiler-Baldinger 1991:119)
Tibetischer Knoten (Hongsermeier 1987:80)

1.4. Carpet Knotting with a Single Warp Knot

The knot is formed around each warp thread so that there are two pile weft ends between each warp thread.

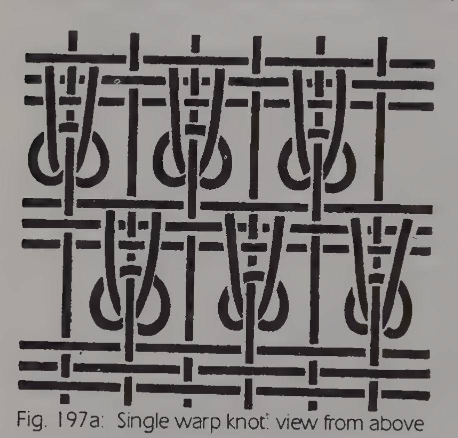


Fig. 197a: Single warp knot: view from above

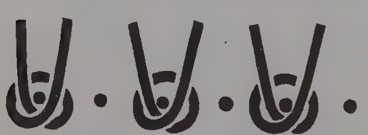


Fig. 197b: Single warp knot: section

Other terms used:

Spanish knot (Burnham 1980:79)
Spanish single knot (Hunter 1953)
Single-warp (or Spanish) knot (Emery 1966:222ff.)
Teppichknüpfen mit gekreuztem Knoten (Seiler-Baldinger 1991:120)
Ghiordes-Knoten über einen Kettfaden (Bühler-Oppenheim 1948:78c)
Nudo español (Mirambell/Martínez 1986:31)

Pile Formation in Weaving

1. Weft Pile Weaving

In the simplest form the weft threads, for instance in a plain weave, are not interlaced tightly (see Fabric Production), but allowed to remain loose, between the warp threads, in the form of protruding tufts (Fig. 198a-b) or loops. Such loops can be formed intermittently; they can also be left uncut or be cut subsequently.

In the more complex variants, the pile is formed during weaving by additional ornamental threads between the basic weft threads.

We thus have a combination of supplementary weft threads and loops (Fig. 199).

In this case too, the pile may be cut or uncut. In contrast to the group in which pile is formed from warp threads, widely differing forms are found here. In some methods the figure weft forms genuine interlacings with the warp (slip loop type). The ornamental weft thread may be continuous or in relatively short, individual pieces, generally in different colours, which are woven in as in the case of brocading (Fig. 199a-b). In the second case the weft thread retraces its path after pile formation, thus looping round a group of warp threads, and then again proceeds in the original direction as in looped weft wrapping (Fig. 200).

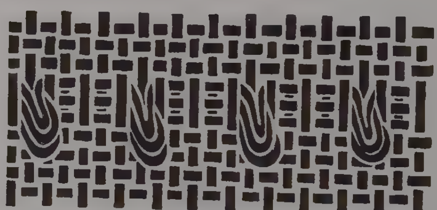


Fig. 198a: Weft pile formation: view from above

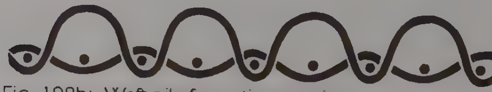


Fig. 198b: Weft pile formation: section

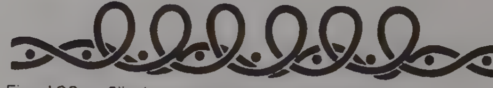


Fig. 199a: Slip loop type fabric: section

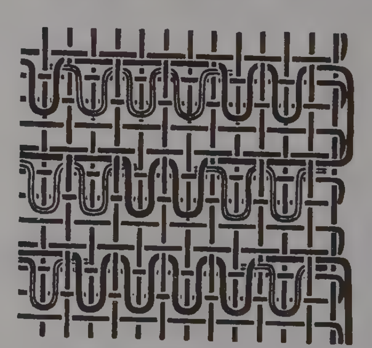


Fig. 199b: Complex loop fabric: view from above

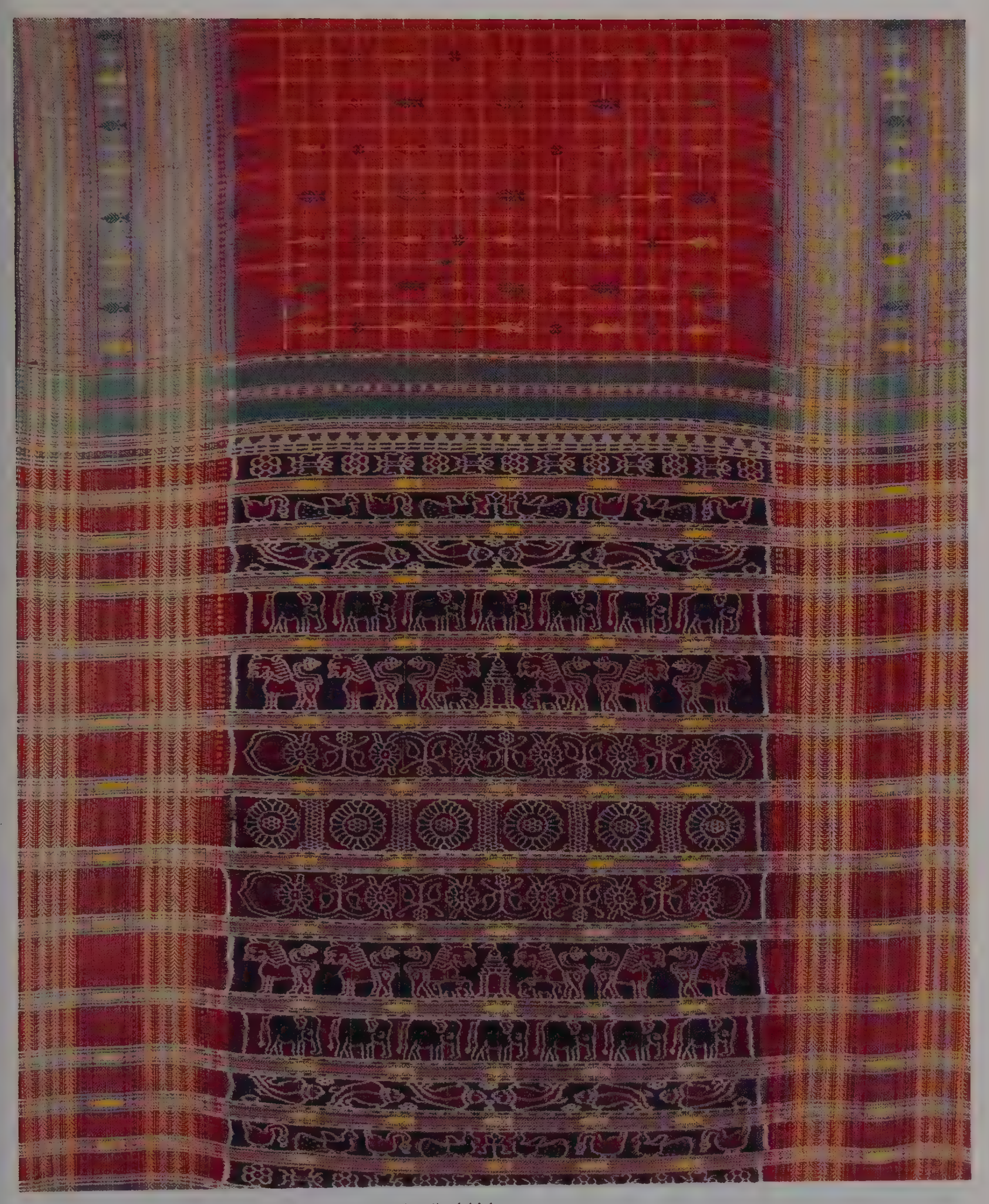


PLATE 20. Sari from Phulbani, weft ikat, Orissa, India, IIa 6414



PLATE 21. Woman's sari, warp and weft ikat, Orissa, India, IIa 2407

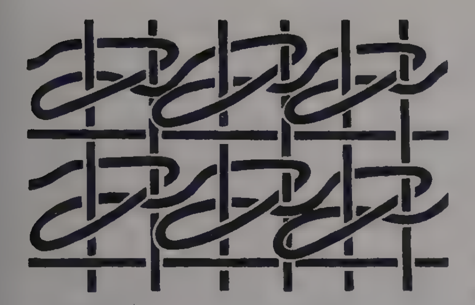


Fig. 200: Reversing weft threads in loop fabric

Other terms used:
Weft loop (Bellinger 1955: Fig. 1-2)
Florbildung im Eintrag (Seiler-Baldinger 1991:120)
Schussamt (Müller/Brendler/Spiess 1958:100ff.)
Lussenweefsel (Brommer 1988:80)
Velours par trame, velvet, veludilho, terciopelo por trama, inslag-sammet, velluto por trama (Burnham 1980:186)

Uncut:
Terry weave (Hodges 1965:144)
Weft-loop weave (Burnham 1980:182)
Noppengewebe, Schlingengewebe (Seiler-Baldinger 1991:120)
Noppväv, nuppevev (Geijer/Hoffmann 1974:9)
Bouclé par la trame, arriciato per trama, anelado por trama, tecido repuxado, anillado por trama, boutonné (Burnham 1980:182)

Cut:
Velvet weave (Hodges 1965:144)
Loop weave (Rosenberg et al. 1980:12)
Woven pile, laid in or extra weft-loop pile (Emery 1966:148ff.)
Weft looping (Collingwood 1968:211ff.)
Weft pile weave, velveteen (CIETA 1970:51)
Schlingenschuss (Henneberg 1932:10)
Schussamt (Burnham 1980:186)
Velours par trame (CIETA 1970:51)
Velluto per trama (CIETA 1970:51)
Terciopelo por trama (CIETA 1970:51)
Veludilho (Burnham 1980:186)
Inslagsammet (CIETA 1970:51)
Knutar i senantik flossa (Sylwan 1934:216)

2. Warp Pile Weaving (velvet)

Instead of in the weft, the pile is formed in the warp. In addition to the ground warp, more complex fabrics have a pile warp of appropriate fineness. The pile warp threads are passed in the loom over needles or transverse rods in such a way that they form protruding loops between the ground warp threads and the weft (uncut velvet, Fig. 201a). These may be subsequently cut (cut velvet, Fig. 201b). Among the best-known forms in this group are the true velvets. These, however, are no longer produced in the manner described above but like a double-weave fabric with the pile warp alternating between the face and back fabrics and being cut subsequent to weaving (double velvet Fig. 201c).

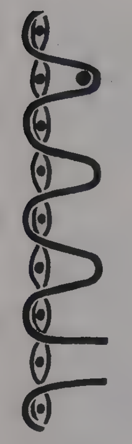



Fig. 201a: Uncut velvet

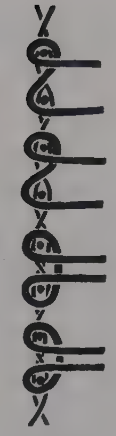


Fig. 201b: Cut velvet

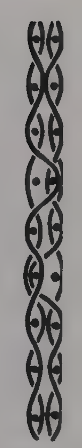


Fig. 201c: Double velvet

Other terms used:
Warp-pile weave (CIETA 1970:29)
Warp-pile fabrics, velvet, plush, terry (Emery 1966:149)
Florbildung in der Kette (echter Samt) (Seiler-Baldinger 1991:121)
Velours, veludo, sammet (Burnham 1980:163)
Velluto per catena (CIETA 1970:29)
Terciopelo por urdimbre (CIETA 1970:29)

3. Pile Formation by Tablet Weaving

Pile can also be formed in tablet weaving (Fig. 202a) by working with pile warp pairs in which one pile warp forms the pile on one side and the other pile warp forms the pile on the reverse face (Fig. 202b).

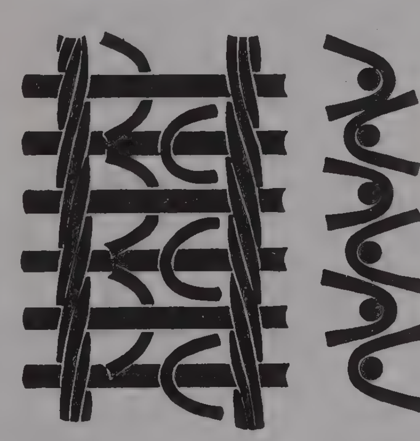


Fig. 202a: Pile formation in tablet weaving: view from above

Fig. 202b: Pile formation in tablet weaving: section

Other term used:
Florbildung in Verbindung mit Brettchenweben (Seiler-Baldinger 1991:121)

References to Pile Formation: see pp. 166-167.

Beadwork

In principle beadwork is similar to pile formation. Beads, being rigid, can be strung together on the working threads. However, completely new variations are possible in which the interworking is paradoxically not between the threads of the ground fabric but by the beads themselves. The decorative elements can be shells (whole or parts), beads of glass, clay, metal or rubber; seeds, fruits; metal discs or tubes; cylindrical pieces of metal or wood etc.

Beaded fabrics can be fundamentally formed in two different ways: either by interworking the ground elements, in which case the beads have a purely ornamental function, or by fixing through the beads (so that the fabric would not hold together without them). The two methods can readily be combined.

Beadwork by Interworking the Ground Elements

Beadwork by Meshing

All meshwork techniques can be used for beadwork.

1. Linked Beadwork

Only simple linking is suitable for this purpose. The simplest method differs from ordinary linking only in that the beads are strung along the thread (Fig. 203a). In another variation the links are covered by a bead and thereby also better fixed (Fig. 203b).

In a related form, the ascending and descending limbs of a mesh pass through the same bead (Fig. 203c). This method can be varied by linking with skipping of rows (Fig. 203d).



Fig. 203a: Simple linking with strung beads

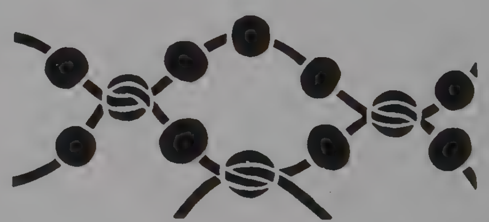


Fig. 203b: Beadwork by simple linking (bead fixes links)



Fig. 203c: Beadwork by simple linking

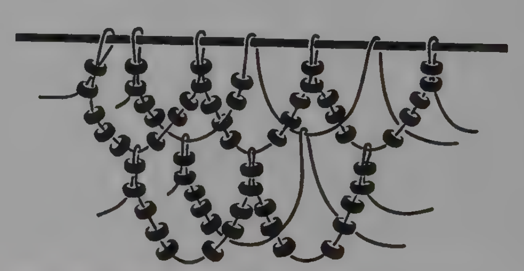


Fig. 203d: Beadwork by linking with skipping of rows

Other terms used:
Perlenstoffbildung durch Einhängen (Seiler-Baldinger 1991:122)
Bausteinverbindung (Lemaire 1960:216)

2. Looped Beadwork

The techniques of simple (Fig. 204) and simple interconnected looping (Fig. 205 a-d) are very popular. The beads are usually placed on the mesh loops.



Fig. 204: Beadwork by simple looping



Fig. 205a: Beadwork by interconnected looping



Fig. 205b: Beadwork by interconnected looping



Fig. 205c: Beadwork by interconnected looping



Fig. 205d: Beadwork by interconnected looping

Other terms used:
Perlenstoffbildung durch Verschlingen (Seiler-Baldinger 1991:123)

Simple interconnected looping:
Method in assembling shells in a crochet-like stitch (Orchard 1929:23ff.)
Perlenstoffbildung durch verhängtes Verschlingen (Seiler-Baldinger 1991:123)

3. Knotted Beadwork

Knotting is not in general very suitable for the production of beadwork, with the exception of transitional forms between suspended and fixed knots. Knotted beadwork is therefore made only in a single row (Fig. 206).

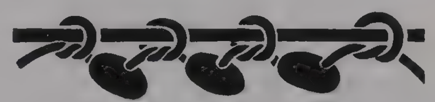


Fig. 206: Beadwork by knotting

Other term used:
Perlenstoffbildung durch Verknoten (Seiler-Baldinger 1991:123)

4. Crocheted and Knitted Beadwork

The thread on which the beads are strung is crocheted or knitted in the usual manner (Fig. 207) with the beads being placed in the loops.

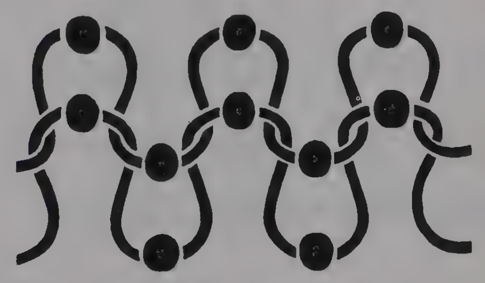


Fig. 207: Beadwork by knitting

Other terms used:
Knitting and crocheting with beads (Edwards 1966:157ff.)
Perlenstoffbildung durch Häkeln und Stricken (Seiler-Baldinger 1991:123)
Häkeln und Stricken mit Perlen (Lammèr 1975:307)

Plaited Beadwork

Of the various techniques using an active and a passive system, wrapping (Fig. 208), binding and coiling (Fig. 209) are the ones preferred for beadwork. These include, for instance, wrapped coiling (Fig. 210), simple linked coiling (Fig. 211a), cross-linked coiling (Fig. 211b) and looped coiling (Fig 212a-b).

Plaiting with two active systems is also valued as a means of producing beadwork, in particular diagonal plaiting (Fig. 213), three-strand braiding (Fig. 214), macramé or other variations. A technique is frequently used in which the beads are strung on paired threads which then "split" the other threads moving at right or oblique angles. (Fig. 215a-b).

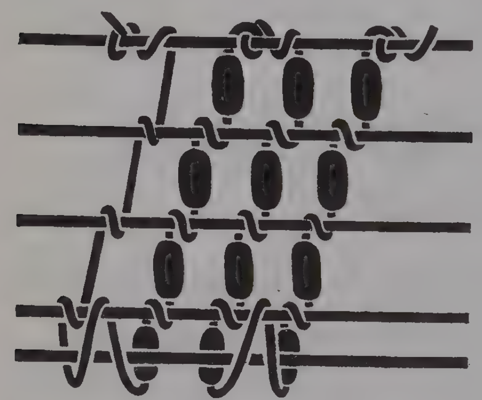


Fig. 208: Beadwork by wrapping

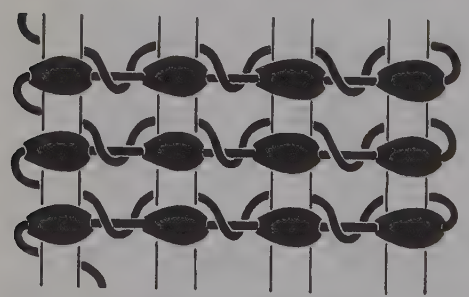


Fig. 209: Beadwork by wrapped binding

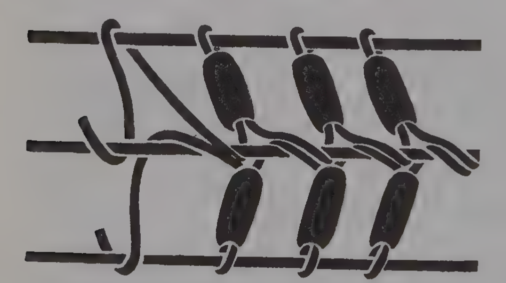


Fig. 210: Beadwork by wrapped coiling

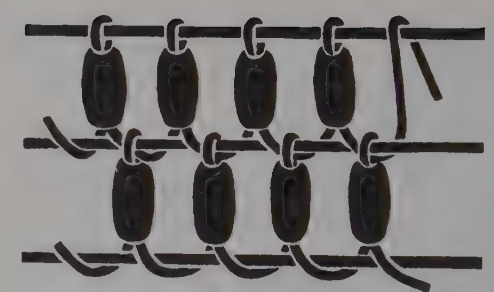


Fig. 211a: Beadwork by simple linked coiling

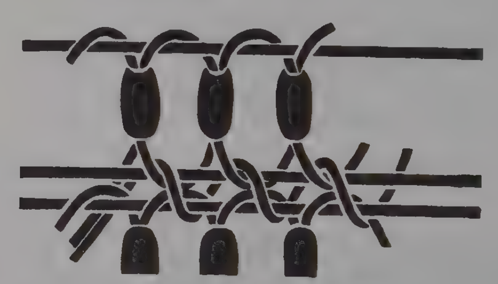


Fig. 211b: Beadwork by cross-linked coiling



Fig. 212a: Beadwork by simple looped coiling

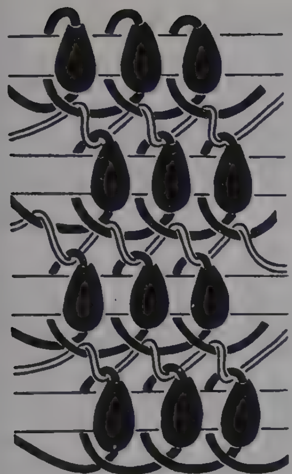


Fig. 212b: Beadwork by looped coiling over a linked thread



Fig. 213: Beadwork by diagonal plaiting



Fig. 214: Beadwork by braiding

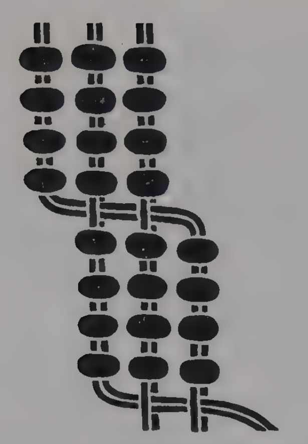


Fig. 215a: Beadwork with a set of paired elements

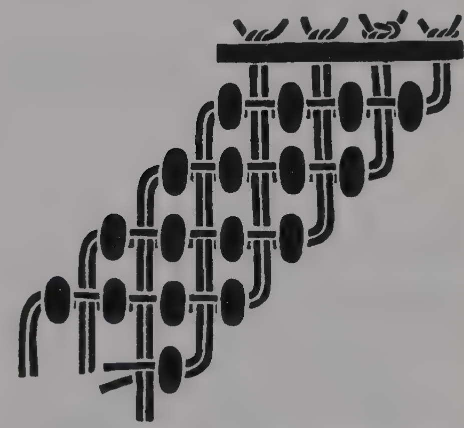


Fig. 215b: Beadwork with a set of paired elements

Other terms used:

Perlenstoffbildung durch Flechten (Seiler-Baldinger 1991:123)

Wrapping:
Perlenstoffbildung durch Wickeln (Seiler-Baldinger 1991:124)

Coiling:
Coiled weave with beads interwoven (Orchard 1929: Pl. XXI)
Perlenstoffbildung durch Wulsthalbflechten (Seiler-Baldinger 1991:124f)
Befestigung der Perlen auf gleichlaufenden oder spiraligen Bändern (Lemaire 1960:218)

Binding:
Perlenstoffbildung durch Binden (Seiler-Baldinger 1991:124)

With a set of paired elements:
Bias weave (Orchard 1929:112ff.)
Perlenstoffbildung durch klöppeleiartige Verfahren (Seiler-Baldinger 1991:125)

Beadwork with Warp Techniques

Warp techniques are the most popular in beadwork manufacture, in particular the techniques of weft interlacing and warp or weft twining.
Simple plaiting frames are used for fixing the warp and needles for inserting the weft.

1. Beadwork by Weft Interlacing

In beadwork of this type, the weft may go through the whole width of the fabric, or it may also reverse. The beads are fixed either by a single weft thread or a pair of weft threads. When a pair of weft threads is used for fixation, one of them passes above all warp threads and the other, below, and the two threads are interchanged at the selvedges (Fig. 216a).
The same effect can be obtained with one continuous weft thread by passing it twice through the same row of beads (Fig. 216b).

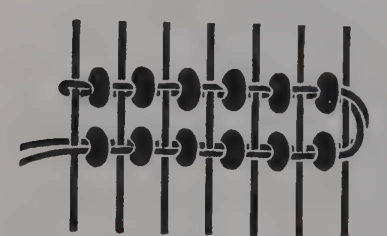


Fig. 216a: Beadwork by interlacing a pair of weft threads

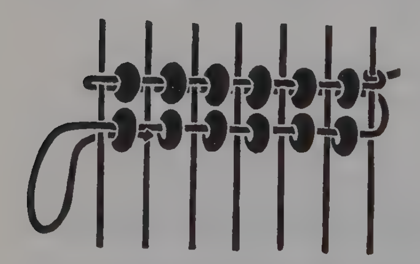


Fig. 216b: Beadwork by interlacing a continuous weft thread

Other terms used:
Square weave (Orchard 1929:92ff.)
Bead weaving, single or double weft (Lyford 1940:64ff.)
Simple beadweaving technique (beadweaving on a bow loom) (Edwards 1966:179ff.)
Perlenstoffbildung durch Flechten des Eintrages (Seiler-Baldinger 1991:126)

2. Warp or Weft Twined Beadwork

In the case of warp twining the beads are strung on the weft thread in such a way that one bead is located between two pairs of twisted warp threads (Fig. 217).
In weft twining, the beads are arranged on the twining weft thread and held in place by the warp (Fig. 218).



Fig. 217: Beadwork by warp twining



Fig. 218: Beadwork by weft twining

Other terms used:
Technique of double-thread weave (Orchard 1929:104,109)
Perlenstoffbildung durch Zwirnbinden der Kette oder des Eintrages (Seiler-Baldinger 1991:126)

Woven Beadwork

The use of weaving to produce beadwork is extremely limited. Mainly narrow beaded ribbons are made by means of rigid-heddle weaving (Fig. 219a), every second warp thread usually being followed by a bead (Fig. 219b).

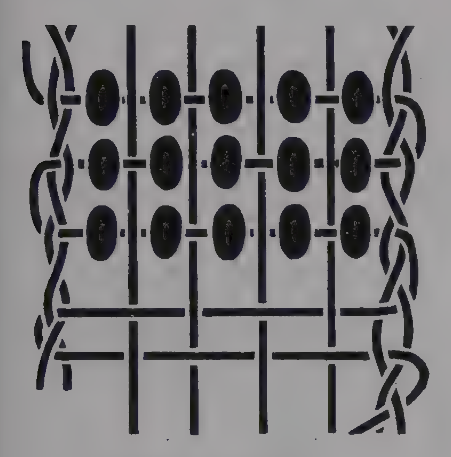


Fig. 219a: Beadwork by weaving

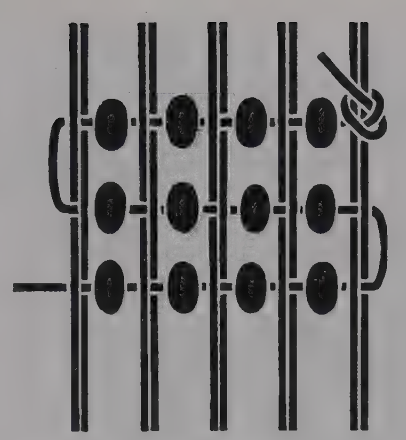


Fig. 219b: Beadwork by weaving

Other terms used:
Bead weaving (Burnham 1981:30)
Perlenstoffbildung durch Weben (Seiler-Baldinger 1991:127)
Perlenweberei (Lammèr 1975:308)

Beadwork by Interconnecting of Beads

This group differs from the beadwork techniques dealt with so far in that a coherent fabric is produced not by the interworking of the basic elements but by an interconnection through the ornamental elements themselves. These techniques employ a single continuous thread (only of limited length) or sets of elements.

Beadwork with a Continuous Thread

The path followed by the thread is similar to that in meshwork with a continuous thread of limited length. Linking takes place only at the bead and not at the mesh of the preceding row (simple linking into the bead of the preceding row, horizontal or vertical, Fig. 220a-b). Similarly, the thread may be looped through two beads (Fig. 221).

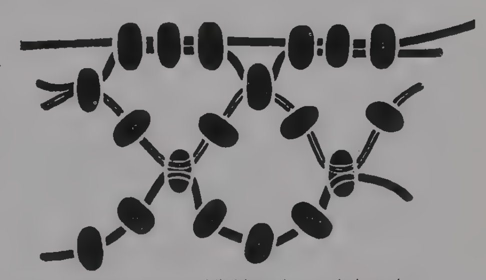


Fig. 220a: Horizontal linking through beads

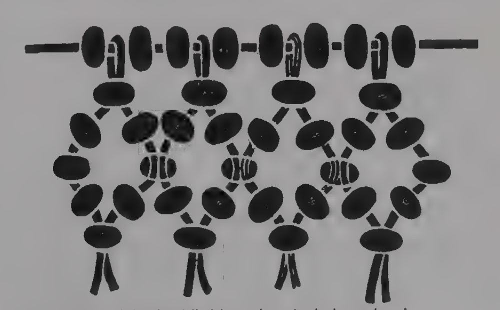


Fig. 220b: Vertical linking through beads

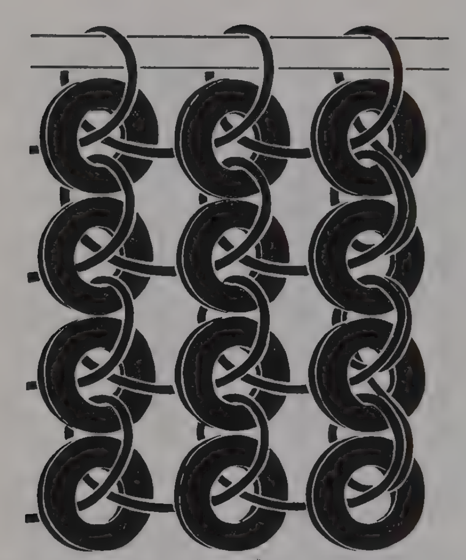


Fig. 221: Looping through beads

Other terms used:
Net-like weave (Orchard 1929:124)
Weaving with needle and thread (Edwards 1966:187ff.)
Openwork variety (Cardale-Schrimpff 1972:96)
Perlenstoffbildung durch Einhängen oder Verschlingen in die Perlen (Seiler-Baldinger 1991:127)
Netzverbindung (Lemaire 1960:216ff.)
Perlenfädeln (Lammèr 1975:304)

Beadwork with Sets of Elements

Instead of single threads, a set of elements is used. However, there is no crossing of threads in the sense of true interlacings, but at the most a superposing of threads which are fixed by the beads at the crossing points.
We can distinguish between plaiting-like and warp-fabric-like techniques. Thus the addition of the suffix "like" always denotes that binding is effected by the bead.

1. Beadwork with Plaiting-like Techniques

These techniques resemble the ones used in plaiting, especially macramé and braiding.
In the simplest case, paired threads are employed which without interlacing periodically pass through a common bead. Structurally these fabrics differ little from those produced by simple linking to the bead in the preceding row. In more complex variations the threads pass over each other at right angles or diagonally without forming any true interlacings. This is achieved by the threads passing through a common bead (Fig. 222a-b).

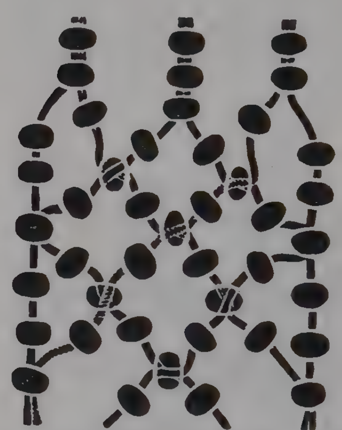


Fig. 222a: Beadwork with plaiting-like technique: diagonal

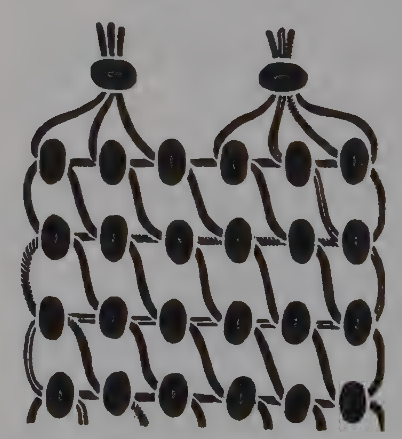


Fig. 222b: Beadwork with plaiting-like technique

Other terms used:
Close-mesh variety (Cardale-Schrimpff 1972:96)
Flechtereiartige Perlenstoffbildung (Seiler-Baldinger 1991:128)
Netzverbindung (Lemaire 1960:230ff.)

2. Beadwork with Warp-fabric-like Techniques

A tensioned warp is used whose threads may be either active or passive. Here again there are no genuine interworkings in the sense of interlacings or twinings. The fabric is held together only by the ornamental elements (Fig. 223a-b).

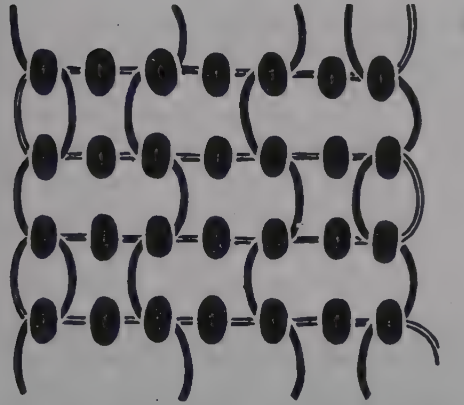


Fig. 223a: Beadwork with warp-fabric-like technique

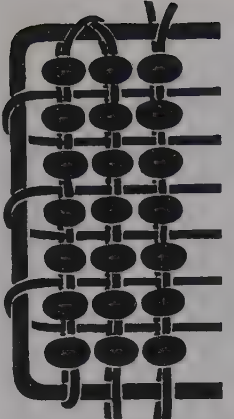


Fig. 223b: Beadwork with warp-fabric-like technique

Other terms used:

Skip weave (Orchard 1929:112)
Kettenstoffartige Perlenstoffbildung (Seiler-Baldinger 1991:129)

References to Beadwork Techniques: see pp. 168-169.

Making of Borders and Fringes

The methods included in this group are employed immediately after the production of the fabric and are often identical with fabric-producing techniques. Their purpose, however, is not solely decorative.

Borders perform a double function: they fix and strengthen the edges of the fabric and provide ornamentation. Borders are often formed as a part of the production of the fabric itself, but can also be added to the fabric after its manufacture.

A purely external distinction can be made between borders with and without fringes. Strictly speaking, these groups contain all the techniques discussed so far as well as variations that have not yet been mentioned. Only by going once more through the whole classification would it be possible to do some kind of justice to the enormous diversity of border techniques. In the following section, for each group a number of selected, typical forms, in particular new techniques and variations on known methods, are presented as examples. The simplest forms such as seaming, i.e. folding over and sewing the edge of a fabric, are not discussed.



Warp-faced plain woven and weft-twined fringes of a dancing apron from Timor, IIc 5064

Borders Without Fringes

It is a striking fact that particularly with primary fabric-producing techniques, border formation often uses variations of the process used to make the fabric. In this case the close relationship between fabric production and borders is clearly apparent. With more advanced techniques of fabric production, border formation deviates more from the basic technique and a broader variety of techniques are used.

Borders in Meshwork Techniques

Most meshwork techniques, with the exception of linking, are well suited for making borders. They are most frequently used for borders on meshwork fabrics themselves, and occur rarely on woven textiles (with the exception of crocheting and knitting) and not at all on plaited fabrics.

Looped Borders

The most popular looping border techniques are ones which impart a certain thickness and stability. These include above all the many variations of interconnected (Fig. 224a-b) and twisted interconnected looping (Fig. 225), as well as cord looping (Fig. 226) and simple looping on a foundation (Fig. 227, also see pp. 11-12).



Fig. 225: Borderwork by interconnected linked hourglass looping with equal spacing

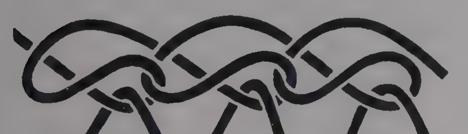


Fig. 224a: Border formed by interconnected looping in the second turn



Fig. 226: Borderwork by cord looping

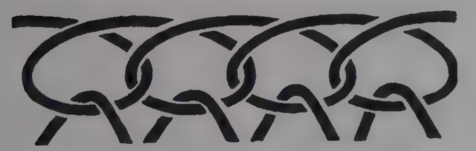


Fig. 224b: Border formed by interconnected looping in the second turn

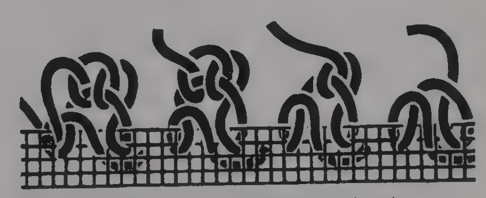


Fig. 227: Looping on a foundation as border

Other terms used:

Looped and braided borderwork (Mason 1908:9)
Needleknitted cords, tabbed and fringed (O'Neale/Kroeber 1937:216)
False braid top selvedge (Green Gigli et al. 1974:84,109)
Verschlungene Randabschlüsse (Seiler-Baldinger 1991:131)

Knotted Borders

Borderwork in this category generally uses special forms of knots employed for fabric production. Different knots – the overhand knot and the two-loop flat knot, for instance – are often combined and interconnected to create completely new forms of knots (Fig. 228a-b). The outermost row of the border is formed by overhand knots. The thread in the next row passes downwards through the first loop of the overhand knot and forms a two-loop flat knot. It then passes through the second loop of the same overhand knot and then through the first loop of the next overhand knot and so on (Fig. 228b).



Fig. 228a: Border with simple knots

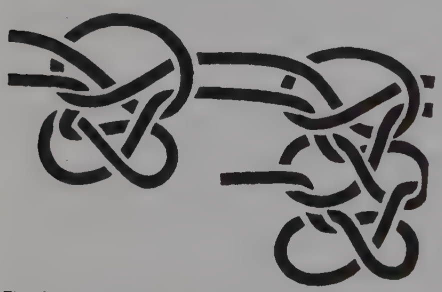


Fig. 228b: Combined borderwork of simple knots and two-loop flat knots

Other terms used:
Geknotete Randabschlüsse (Seiler-Baldinger 1991:132)
Arrêt par nouage (Balfet 1952:278)

Crocheted and Knitted Borders

Crocheted and knitted borders are very popular. They can be combined with any fabric-producing technique, and have a more purely ornamental character than any of the methods mentioned so far.
Simple variations employ plain or chain crocheting and the more complex forms have lace-like structures. Ordinary knitting stitches are not commonly used; knitted cordages are preferred for stable borders (Fig. 229a-b).



Fig. 229a: Simple "French"-knitted border



Fig. 229b: "French"-knitted border with skipping of meshes

Other term used:
Gehäkelte und gestrickte Randabschlüsse (Seiler-Baldinger 1991: 132)

Plaited Borders

Because of its wide scope for variation and combination, plaiting is one of the most commonly used border-making techniques. Although, as one would expect, it is encountered primarily in plaited fabrics, it also is often used with woven and warp fabrics.

Active-Passive Plaited Borders

This kind of borderwork is encountered almost exclusively on plaited fabrics. There are numerous variations and special forms, only a few of which can be mentioned here. Popular forms include wrapped borderwork, bound, twined and coiled borderwork.

1. Wrapped Borders

Among the various forms of wrapped borderwork, crosswise double-looped wrapping is particularly suited for producing stable edges (Fig. 230a-b).



Fig. 230a: Double-loop cross-wrapped border



Fig. 230b: Double-loop cross-wrapped border

Other terms used:
Figure-of-8 borderwork (Mason 1908:9, Fig. 2)
Gewickelte Randabschlüsse (Seiler-Baldinger 1991:133)

2. Bound Borderwork

Binding techniques are also widely employed, i.e. a variation of knotted binding with clove hitches, effected with two alternately used threads (Fig. 231).

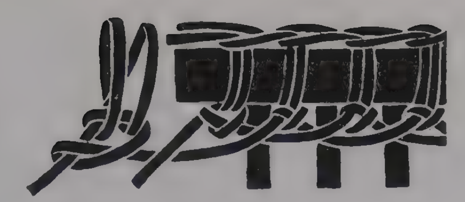


Fig. 231: Bound border

Other terms used:
Borderwork concealing rough ends with hoops and knotwork (Mason 1908:10, Fig. 4).
Gebundene Randabschlüsse (Seiler-Baldinger 1991:133)

2.1. Twined Borders

Twining and braiding are among the commonest and most popular forms of borderwork in plaited fabrics (Fig. 232).



Fig. 232: Twined borderwork

Other terms used:
Braid finish (Buck 1957:148, Fig. 38,8)
Crossed paired bend (Green Gigli et al. 1974:82)
Zwirngebundene Randabschlüsse (Seiler-Baldinger 1991:133)
Randabschluss der Zuschlag (Zechlin 1966:200)
Bord renversé cordé (Leroi-Gourhan 1943:290)

3. Coiled Borders

As the simplest and most effective technique, wrapped coiling is a widely used and popular form of borderwork (Fig. 233a-b).



Fig. 233a: Borderwork by wrapped coiling

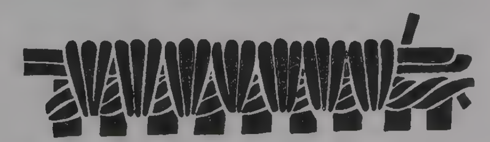


Fig. 233b: Borderwork by wrapped coiling

Other terms used:
Wrapped loop finish (Buck 1957:148)
Bord renversé lié (Leroi-Gourhan 1943:290)
Arrêt en queue de spirale à brins roulés (Balfet 1952:278)

Other frequently used methods are looped coiling (Fig. 234a) and double-loop coiling, simple or crosswise (Fig. 234b).

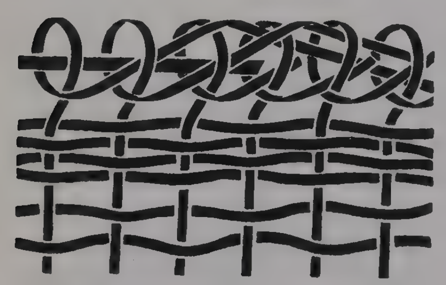


Fig. 234a: Borderwork by looped coiling

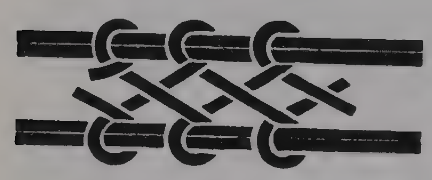


Fig. 234b: Borderwork by cross double-looped coiling

Other terms used:
Wulsthalbgeflochtene Randabschlüsse (Seiler-Baldinger 1991: 133)
Arrêt en queue de spirale en 8 (Balfet 1952:278)
Acabamento anelar (Ribeiro 1988:72)

Active-Active Plaited Borders

Amongst the techniques of plaiting, three-strand braiding is particularly well suited for borderwork. Decorative borders are produced using macramé and bobbin lace techniques.

1. Diagonally Plaited Borders

These techniques are relatively rare and use a comparatively small number of elements so that they can be more correctly classified as multiple-strand braiding (Fig. 235).

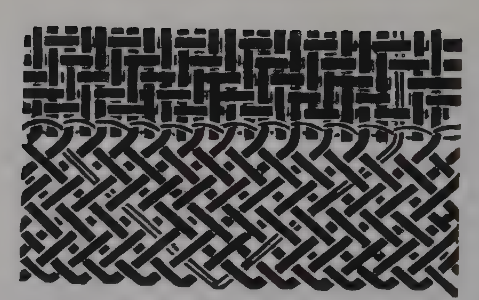


Fig. 235: Diagonally plaited border

Other term used:
Diagonalgeflochtene Randabschlüsse (Seiler-Baldinger 1991: 134)

2. Perpendicularly Plaited Borders

This type of borderwork is almost entirely restricted to plaited fabrics, especially wickerwork. In the simplest form, one system (here passive) is bent and fixed by the other (active) system in a plain weave interlacing (Fig. 236a).



Fig. 236a. Perpendicularly plaited border

Other terms used:
Randparallel geflochtene Randabschlüsse (Seiler-Baldinger 1991: 134)
Ösen-Abschluss (Zechlin 1966:200a)
Bord renversé tissé (Leroi-Gourhan 1943:290)

In another variation, the passive elements are bent over at an acute angle and interlace with one another (but not quite at right angles) in a plain weave (Fig. 236b).



Fig. 236b: Perpendicularly plaited border

Other term used:
Übersteck-Randabschluss (Zechlin 1966:200c)

In another form each stake is arched over and its end pushed in beside the next stake but one (Fig. 236c).



Fig. 236c: Perpendicularly plaited border

Other terms used:
Simple turn-in border (Mason 1908:10, Fig. 5)
Bogen-Randabschluss (Zechlin 1966:200b)

A plaited border on a woven fabric is more complicated. Threads are laid on both sides, parallel to the fabric edges and braided with the aid of a thread which passes spirally and also through the fabric. A tubular border covering the fabric edges is thus formed (Fig. 237).

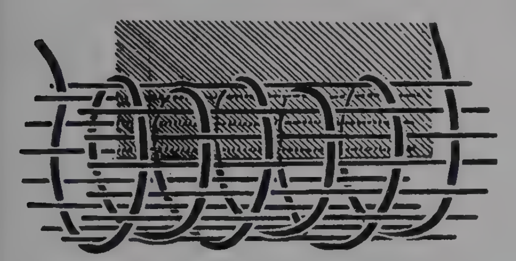


Fig. 237: Tubular plaited border

Other term used:
Schlauchgeflochtener Randabschluss (Seiler-Baldinger 1991:135)

3. Braided Borders

Very stable and attractive borders can be formed by braiding with three or more elements (Fig. 238a-b).

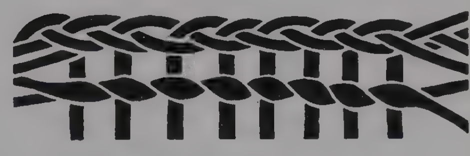


Fig. 238a: Braided border

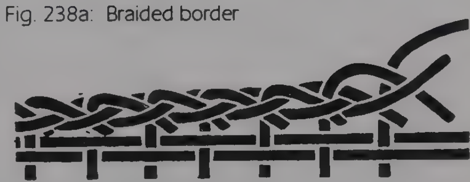


Fig. 238b: Braided border

Other terms used:
Braid finish (Buck 1957:148)
Plaited border (Hodges 1964:147, Fig. 9)
Gezopfte Randabschlüsse (Seiler-Baldinger 1991:135)
Einfacher Zöpfchenschluss, Randabschluss der Zopf (Zechlin 1966:200f.;d,e)
Bord renversé tressé (Leroi-Gourhan 1943:290)

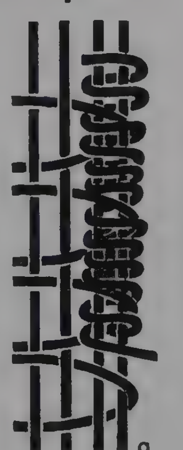
Making of Borders in More Advanced Fabric-producing, Decorative and Combined Techniques

More advanced fabric-producing techniques are used for making borders only in warp and woven fabrics.

Weft-wrapped Borders

In warp fabrics and woven textiles, wrapping the weft is quite frequently used as a means of reinforcing the edge (Fig. 239 a-b).

Other terms used:
Parallel wrapping (Tanavoli 1985:97)
Randabschluss durch Wickeln des Eintrages (Seiler-Baldinger 1991:135)
Seitenverstärkung durch einfache Umwicklung oder durch Umwicklung in Achterschlingen mit zusätzlichem Faden (Nabholz 1980:26)



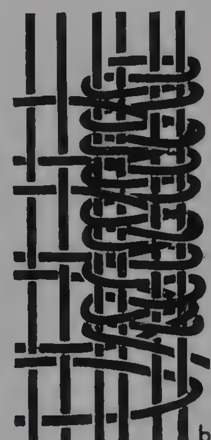


Fig. 239a-b: Weft-wrapped border

Weft- or Warp-twined Borders

Weft (Fig. 240a) or warp twining (Fig. 240b) is the most commonly used of all warp fabric techniques for bordering.



Fig. 240a: Weft-twined border

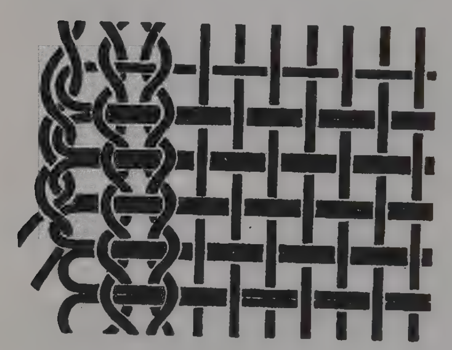


Fig. 240b: Warp-twined border

Other terms used:
Twine-stitches (Kent Peck 1957:575)
Twine edge (Collingwood 1968:503)
Zwirngebundene Randabschlüsse im Eintrag oder in der Kette (Seiler-Baldinger 1991 136)
Fils toronnés autour des fils de chaîne (Boser-Sarivaxévanis 1972: 53)

Woven Borders

Apart from narrow woven tapes which are attached to the fabric after its manufacture, woven borders (not selvedges) are quite rare. An ornamental thickening can, for instance, be produced at the edge. At the ends of the fabric the weft threads are inserted separately through the upper and lower warp threads as if in a separate fabric, so that a tubular structure is obtained (Fig. 241). Tablet- and finger-woven borders, however, are very common.

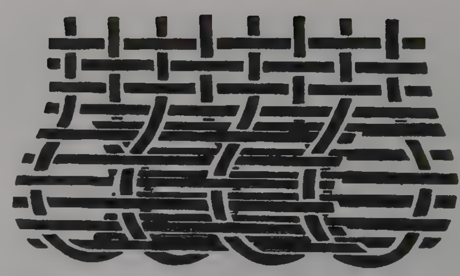


Fig. 241: Woven border

Other terms used:
Thickened edge made by the weaving of terminal loops of warp yarns (D'Harcourt 1962:135)
Tubular selvedge (Cardale-Schrimpff 1972:242)
Gewobene Randabschlüsse (Seiler-Baldinger 1991:136)

Stitched and Embroidered Borders

Stitched and embroidered borders form a large and widely varied group of their own. Since most of the employed methods are truly ornamental techniques (cf. embroidery, Fig. 242c), only a very simple form is mentioned here, namely borderwork by overcasting or whipping (Fig. 242a-b).

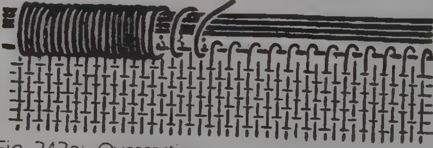


Fig. 242a: Overcasting

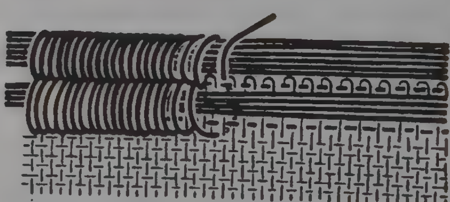


Fig. 242b: Overcasting



Fig. 242c: Embroidered border

Other term used:
Genähte und gestickte Randabschlüsse (Seiler-Baldinger 1991: 136)

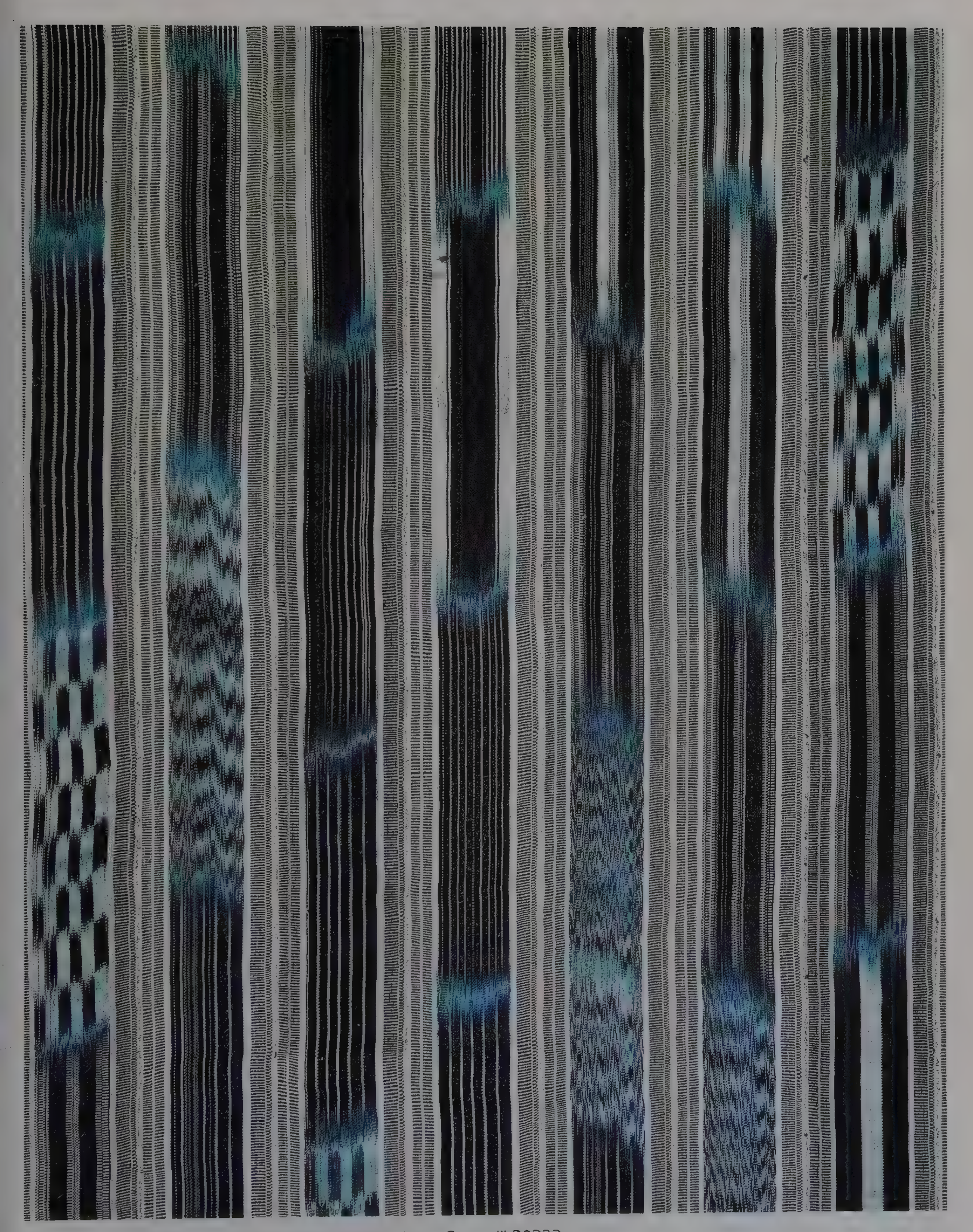


Plate 22. Duyula man's cloth, warp ikat, Goitafla, Ivory Coast, III 20232

PLATE 23. Embroidered seam of a Maya woman's skirt, Nahuala, Guatemala, collection A. Seiler-Baldinger

PLATE 24. Decorative seam on a tie-dyed textile of the Dogon, Pinyar, Mali, III 25954

Combined Borderwork

The above-mentioned techniques can naturally be combined with each other to produce a virtually unlimited range of new variations.
Only two examples must suffice as an illustration:

1. Twisted and Plied Borders

This simple borderwork is seen quite often, particularly on woven fabrics. A number of warp or weft threads, usually in the form of a bundle, are continuously twisted together and twined or simply linked into a thread running at right angles to them (Fig. 243b-c).



Fig. 243a: Twisted and twined borderwork

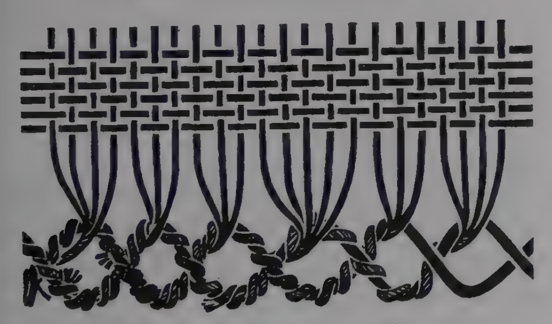


Fig. 243b: Twisted and twined borderwork

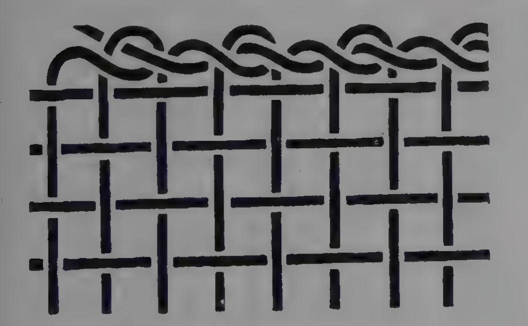


Fig. 243c: Twisted and twined borderwork

Other terms used:
Twining selvedge strings between warp or weft threads (Kent Peck 1957:577)
Gedrilite und verzwirnte Randabschlüsse (Seiler-Baldinger 1991: 137)
Fils de chaîne roulés en cordon courant dans le sens de la trame et adhérent étroitement au bord du tissu (Boser-Sarivaxévanis 1972:59)
Refuerzo de enlazado simple (Weitlaner-Johnson 1977:37)

2. Twisted and Braided Borders

A combination of different plaiting techniques is a very popular method of border formation (Fig. 244). In one possible variation, warp threads assembled into groups can be diagonally braided into a band and the ends emerging from this band twisted into two cords which are again plied together (Fig. 245).

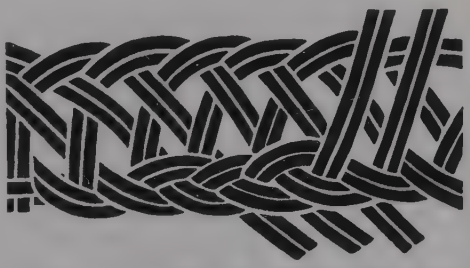


Fig. 244: Combined border: diagonal plaiting and braiding

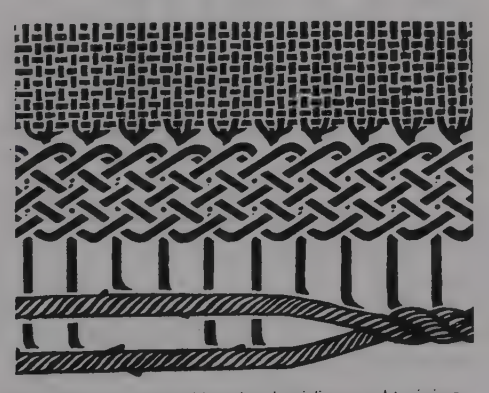


Fig. 245: Combined border: braiding and twining

Other terms used:
Kombiniert geflochtene und verzwirnte Randabschlüsse (Seiler-Baldinger 1991:137)
Madeira-Rand (Zechlin 1966:202)

Fringed Borders

Fringes and tassels can be formed either by protruding elements of the fabric itself or they can be subsequently added by insertion into the edge of the fabric or by sewing-on. The possibilities of fringe formation are at least as numerous and varied as those of ordinary borderwork.

Simple Fringes by Twisting, Knotting and Linking

In the simplest form of fringes on plaited or woven fabrics threads of one and/or the other system are left to protrude beyond the edges and subsequently twisted together in pairs or groups (Fig. 246).

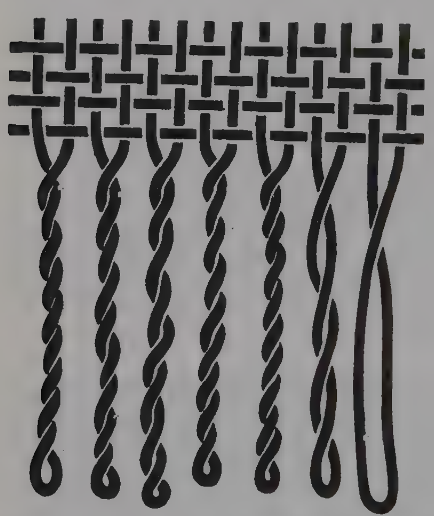


Fig. 246: Fringe formation by twisting of warp threads

Twisted, Plied and Knotted Fringes

Warp and weft threads at the edges can also be twisted with themselves or with a separate thread introduced for this purpose, and the cords thus formed knotted together at the corners where they stand out as fringes or tassels (Fig. 247).



Fig. 247: Fringe formation by twisting of warp and weft threads

Other terms used:
Corner tassels (Kent Peck 1957:477)
Fransenbildung durch Drillen und Zwirnen (Seiler-Baldinger 1991:138)
Fils de chaîne torsadés, fringe of twisted warp (Tanavoli 1985: 101)

The knotting of groups of warp threads (Fig. 248) is another popular way of forming fringes.

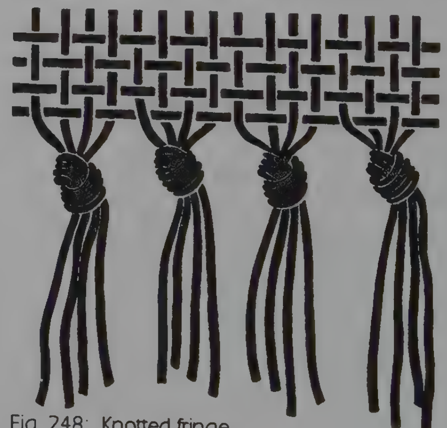


Fig. 248: Knotted fringe

Other terms used:
Groups of warp knotted together (Tanavoli 1985:99)
Fransenbildung durch Verknoten (Seiler-Baldinger 1991:138)

Fringe Formation by Linking or Knotting in a Running Thread

A running thread is loosely looped into the edges of the fabric (Fig. 249a-c). The loops thus formed twist together, usually in pairs. The fringe thread can also be knotted in (Fig. 249d).

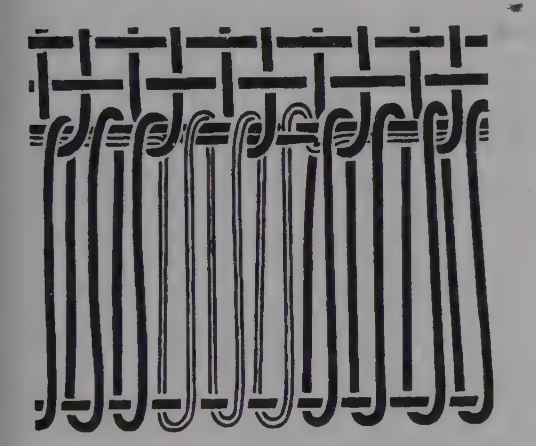


Fig. 249a: Fringe formation by linking in a running thread

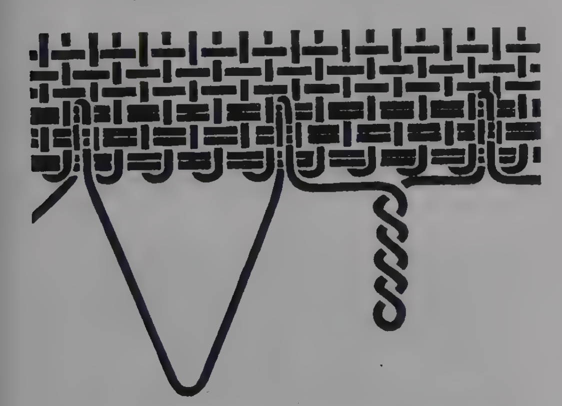


Fig. 249b: Fringe formation by linking in a running thread

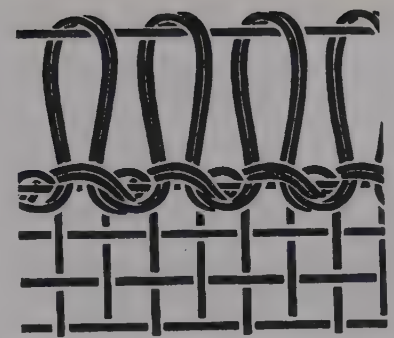


Fig. 249c: Fringe formation by looping in a running thread

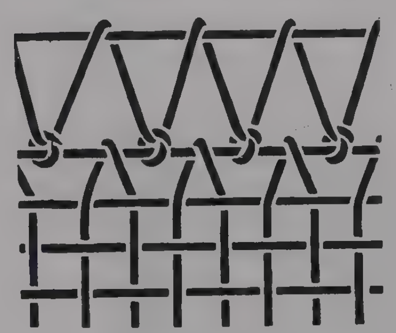


Fig. 249d: Fringe formation by knotting in a running thread

Other terms used:
Overcast fringe (Bird/Bellinger 1954:101)
Fransenbildung durch Einhängen oder Einknoten eines fortlaufenden Fadens (Seiler-Baldinger 1991:139)

In a somewhat more complex variation, the running thread is passed through the fringe loops at regular intervals and holds them together in groups (Fig. 250).

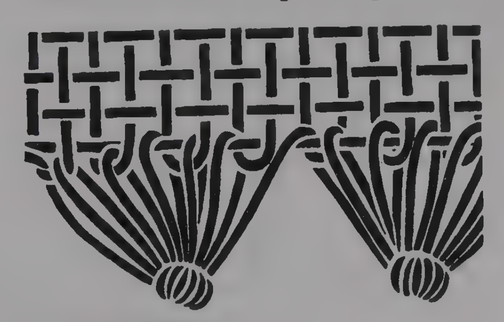


Fig. 250: Bundled fringe

Other terms used:
Bundled fringe (Bird/Bellinger 1954:101)
Gebündelte Fransenbildung (Seiler-Baldinger 1991:139)

Fringe Formation by Fabric-producing Techniques

Meshwork techniques have only a limited suitability for producing fringes: linking and knitting are hardly ever used. Variations of looping are more frequently employed.

Fringes can also be formed by plaiting. In active-passive plaiting the fringes constitute the passive system, which is fixed by wrapping and twining. In plaiting with active systems, the fringe-forming elements themselves are active.

Looped Fringes

Attractive borders are produced by simple (Fig. 251a-b) and twisted looping (Fig. 252) and complex special forms of double looping (Fig. 253a-b).

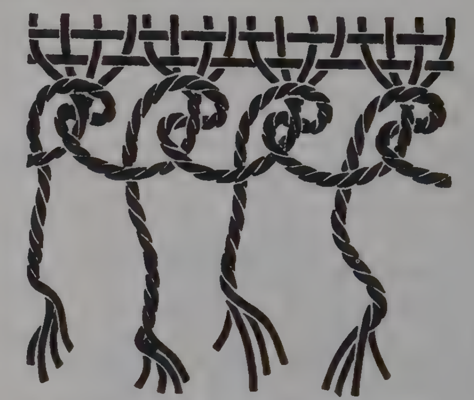


Fig. 252: Fringe formation by twisted looping

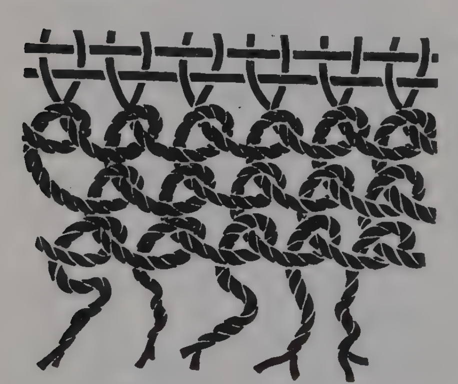


Fig. 251a: Fringe formation by simple looping

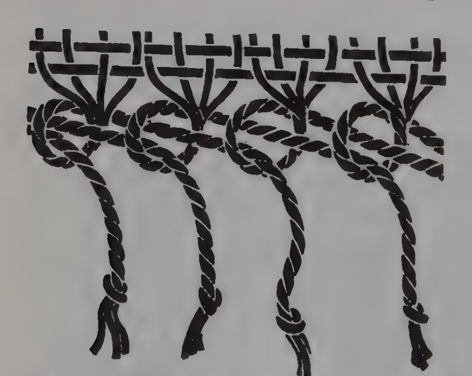


Fig. 251b: Fringe formation by simple looping

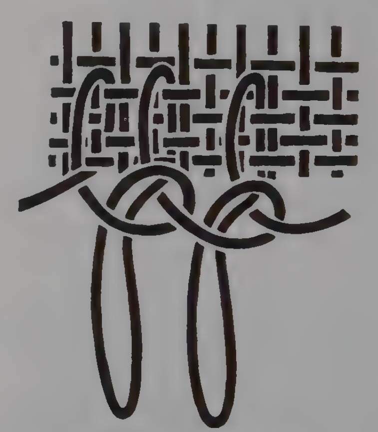


Fig. 253a: Double-looped fringe



Fig. 253b: Fringe formation with double loops

Other terms used:

Buttonhole loop fringe (Bird/Bellinger 1954:101)
Einfach, zweifach oder doppelschlaufig verschlungene Fransenbildung (Seiler-Baldinger 1991:140)

Interconnected looping can also be used for making fringes by simply allowing the mesh loops to hang down loosely (Fig. 254a) or by means of a complex double-looped technique (Fig. 254b).

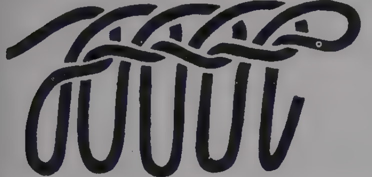


Fig. 254a: Fringe formation by interconnected looping

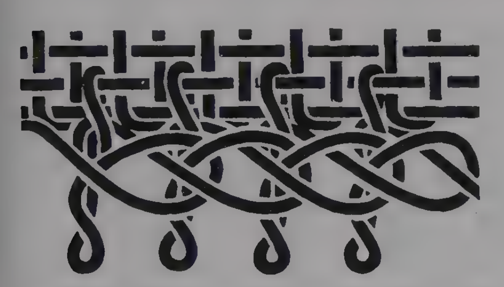


Fig. 254b: Fringe formation by interconnected looping

Other term used:
Verhängt verschlungene Fransenbildung (Seiler-Baldinger 1991: 141)

Crocheted Fringes

In a similar way to that of interconnected looping, fringes can be produced by simple crochet stitches with a loosely formed loop (plain crocheting).

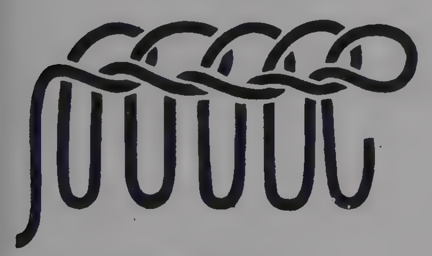


Fig. 255: Crocheted fringe

Other term used:
Gehäkelte Fransenbildung (Seiler-Baldinger 1991:141)

Fringe Formation by Active-passive Plaiting

Wrapping (Fig. 256a-b) and knotted wrapping techniques (Fig. 257a-b) are frequently used to form bundled warp fringes. The active thread can also be linked or looped into the edge of the fabric (Fig. 256a).

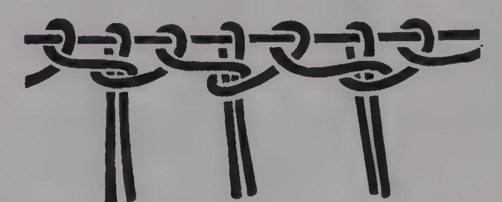


Fig. 256a: Wrapped fringe

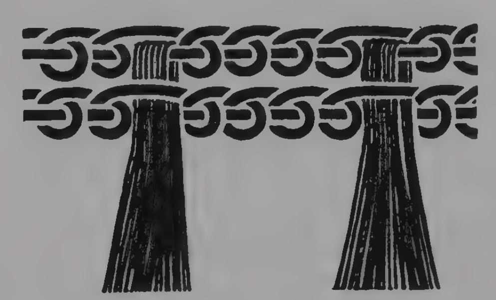


Fig. 256b: Fringe fixed by looped wrapping



Fig. 257a: Fringe fixed by knotted wrapping



Fig. 257b: Fringe formed by knotted wrapping with twining

Other terms used:
Gewickelte und geknotete Franse (Seiler-Baldinger 1991:141)
Fil continu noué autour des fils de chaîne terminaux pris par groupes (Boser-Sarivaxévanis 1972:52)

Fringes are also fixed by wrapped binding (Fig. 258) and twining (Fig. 259).

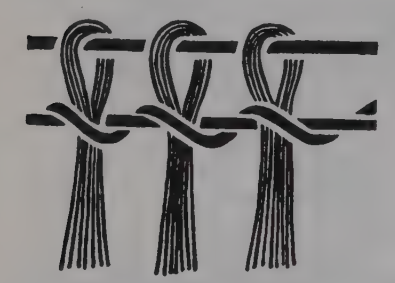


Fig. 258: Fringe fixed by wrapped binding

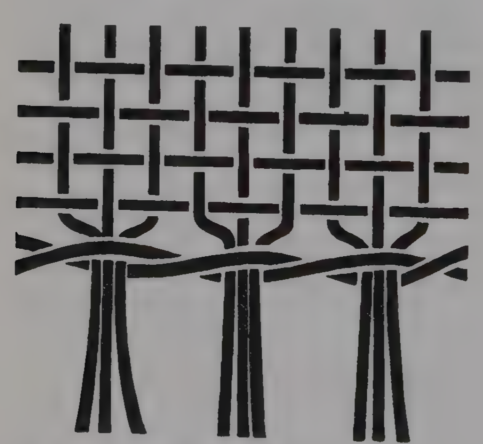


Fig. 259: Fringe formed by twining

Other term used:
Gebundene und zwirngebundene Franse (Seiler-Baldinger 1991:142)

Braided Fringes

Warp fringes with braided warp thread ends are particularly popular in woven fabrics. The braiding may be either parallel to the fabric edge with hanging threads (Fig. 260a-b) or the fringes may be simply braided (Fig. 261). Fringed borders produced by oblique intertwining and macramé techniques are also common (Fig. 262).



Fig. 260a: Fringe formed by braiding parallel to fabric edge

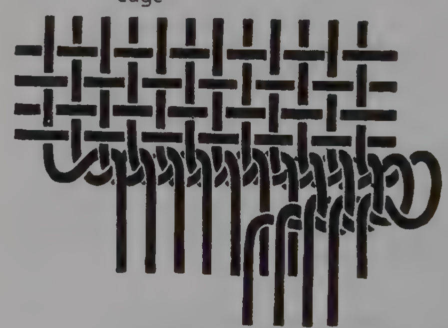


Fig.260b: Fringe formed by braiding parallel to fabric edge

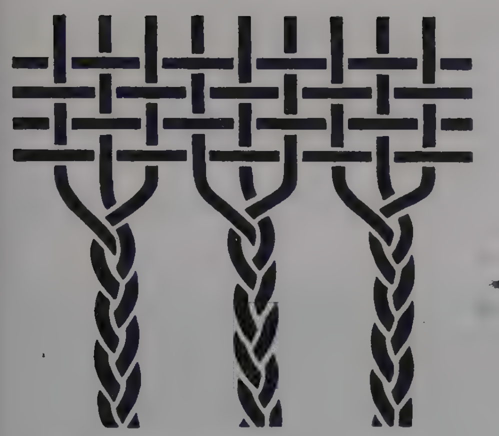


Fig.261: Braided warp fringe

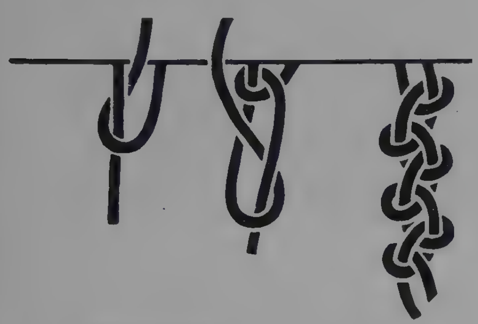


Fig.262: Macramé fringe

Other terms used:

Finishing warp ends with alternative hitches (Collingwood 1968: 496)
Knotted fringe (O'Neale 1945: Fig. 49)
Warps interlooped in a chain-like manner (Tanavoli 1985: Fig. 150)
Gezopfte Fransen (Seiler-Baldinger 1991:142)
Knüpffransen (De Dillmont, undated:418ff.)
Fils de chaîne noués en filet (Boser-Sarivaxévanis 1972:58)
Fils de chaîne tressés en natte plate, groups of warp braided (Tanavoli 1985:100)

Fringe Formation by More Advanced Fabric-producing Techniques

Fringe formation in the warp fabric technique is the same in principle as in plaiting by wrapping and twining, whereas fringes in weaving techniques are produced, for instance, by reversing the weft over only a few warp threads (Fig. 263).

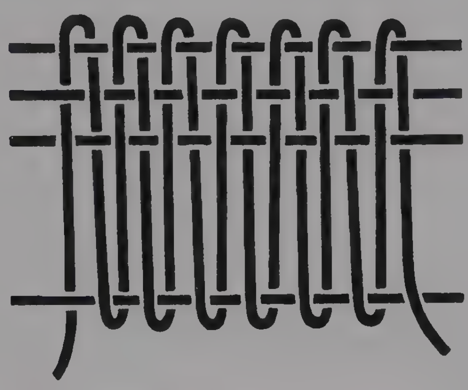


Fig.263: Woven fringe

Other terms used:

Woven fringe (Bird/Bellinger 1954:101)
Gewobene Franse (Seiler-Baldinger 1991:143)

Fringes can also be substituted or supplemented by sewing to the fabric tassels, feathers, bundles of fibres etc., and the edges ornamented by stitching on beads, etc.

References to Borders and Fringes: see pp. 168-169.

Ornamentation After Production of the Fabric

Instead of being ornamented during their production, fabrics can also be decorated after they are finished. The techniques can be divided into two main groups according to the substances used: Ornamentation with solid and liquid materials. These two groups can be further subdivided.



Woman's sarong, glass beads and shells, of the Iban Dayak, West Kalimantan, Indonesia, IIc 14904

Ornamentation with Solid Materials

The ornamentation of fabrics with solid materials offers a wealth of decoration possibilities. These differ a) in the technique of ornamentation and b) in the character of the employed material.

Application Techniques

One of the oldest techniques of ornamentation is to attach to the fabric pieces of other fabrics, feathers, threads, shells, hairs, beads, bristles, quills, pieces of wood and bark, leather etc. The methods used are relatively simple from the technical point of view. The ornamental elements can be fixed to the fabric in the desired arrangement by sewing or gluing. The employed sewing stitches often have a decorative character and are akin to embroidery. The techniques are generally classified according to the type of accessory and the fixing method. The most important methods are briefly discussed below.

Sewing on of Accessory Fabric Pieces

Fabric pieces cut into different shapes are sewn on to the base fabric (Fig. 264).

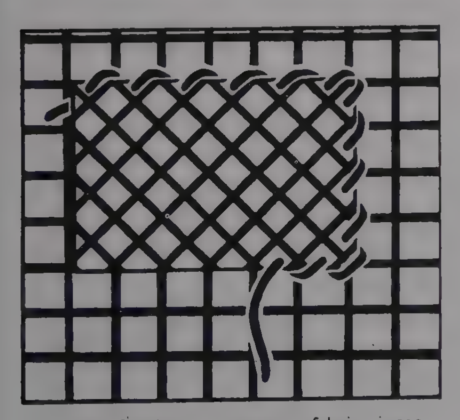


Fig. 264:. Sewing on accessory fabric pieces

Other terms used:
Appliqué (Emery 1966:251)
Ribbonwork (Lyford 1943:131)
Applied work (Cox 1959c:5)
Aufnähen von Stoffstücken (Seiler-Baldinger 1991:145)
Flickenstepperei, Patchwork (Lammèr 1975:269)
Aufnäh- und Fleckelarbeiten (Meyer-Heisig 1956:59ff.)
Aplicado (Vreeland/Muelle 1977:9)

Sewing Together Pieces of Fabric (quilting)

Two or more superimposed pieces of fabric are sewn together with running stitches in such a way that fine patterns are created by the stitches themselves as well as by the relief effect thus produced. The relief effects can be accentuated by padding the individual fabric pieces (Fig. 265).

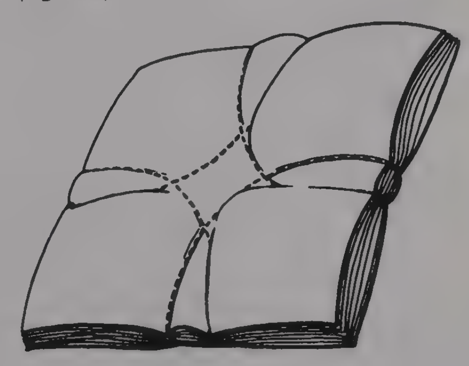


Fig. 265: Quilting

Other terms used:
Quilting (Fitzrandolph 1954:7ff.)
Quilt making (Wulff 1966:227ff.)
Zusammennähen von Stofflagen (Steppen) (Seiler-Baldinger 1991:145)
Appliqué quilt (Bishop/Coblentz 1975:71)

Sewing Together and Cutting Out Layers of Fabric

In this technique, the sewing together of layers of fabric is combined with the sewing on of pieces of fabric and the cutting out of specific parts of the fabric layers thus formed (Fig. 266 a-d). This technique is known primarily from the Mola work of the Kuna Indians (Panama/Colombia), but is also seen elsewhere.

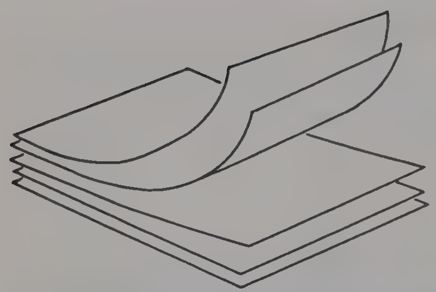


Fig. 266a: Cutout appliqué technique: placing the layers of fabric upon each other

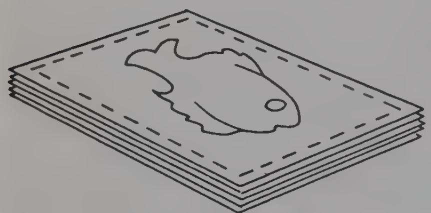


Fig. 266b: Drawing the desired pattern and sewing together the layers

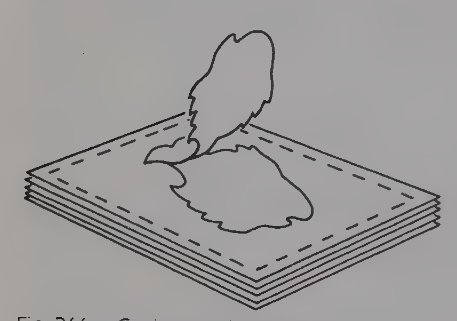


Fig. 266c: Cutting out the pattern

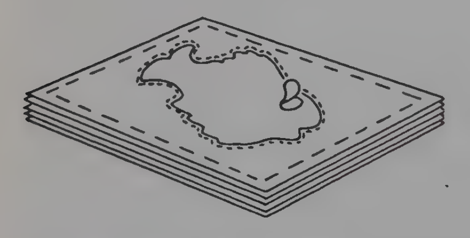


Fig. 266d: Sewing round the edges and cutting out a further layer of fabric, etc.

Other terms used:
Set in (inlay) (Emery 1966:252)
Zusammennähen und Ausschneiden von Stofflagen (Seiler-Baldinger 1991:146)

Sewing on of Beads, Hair, Strings, Quills, Bristles etc.

In these methods the stitches have no decorative function but serve only for the fixing of the accessory. Only the accessory is seen on the fabric surface, and often the stitches are visible only on the reverse side.

1. Bead Embroidery

The beads can be fixed to the fabric in two ways. In the more simple form, the beads are strung on a thread which is periodically passed through the fabric (Fig. 267a). The other method is to fix the bead thread to the base with additional stitches (Fig. 267b).



Fig. 267a: Bead embroidery



Fig. 267b: Bead embroidery

Other terms used:
Beadwork, sewing technique (Orchard 1929:128ff.)
Beadwork technique (Lyford 1940:60ff.)
Lazy stitch (Orchard 1929:129)
Overlaid or spot stitch (Orchard 1929:129)
Spot or couched stitch (Lyford 1943:125)
Perlenstickerei (Seiler-Baldinger 1991:146)

2. Quill Embroidery

This method is closely related to bead embroidery. The main difference is that a thread, or often two parallel threads, are first fixed on the base fabric with simple stitches (e.g. spotstitch, backstitch or loopstitch, Fig. 268a-c), after which the moistened quills or bristles are wrapped or bent round the floating parts of the threads (Fig. 269a-b).

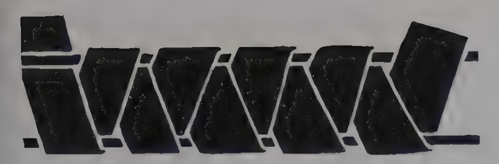


Fig. 268a: Quill embroidery with two parallel threads

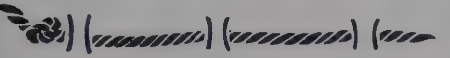


Fig. 268b: Quill embroidery: fixing thread from reverse side: running stitch



Fig. 268c: Quill embroidery: fixing thread from reverse side: loop stitch



Fig. 269a: Quill embroidery around a single thread

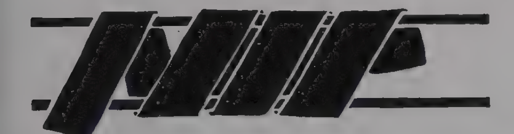


Fig. 269b: Quill embroidery around two parallel threads

Other terms used:
Quill sewing (Lyford 1940:48ff.)
Quillwork techniques (Ewers 1945:30ff.)
Federkiel- oder Borstenstickerei (Seiler-Baldinger 1991:147)
Travail aux piquants (Best/McClelland 1977)

3. Hair Embroidery

In the simplest method, tufts of hair are placed on the fabric and fixed by means of stitches running at right angles to the tufts. As the work progresses, successive new tufts of hair are attached. These may also be twisted. Instead of hair, threads and cords may be fixed in the same way (Fig. 270a).



Fig. 270a: Hair embroidery

Other terms used:
Hair embroidery, simple oversewn line (Turner 1955:31, Fig. 3, 5)
Haarstickerei (Seiler-Baldinger 1991:147)

In another variation, the same method is used as in quill embroidery (Fig. 270b). Similar methods are used for fixing thin metal spirals on the fabric.

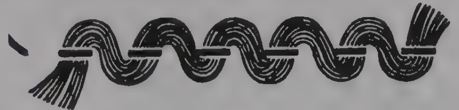


Fig. 270b: Hair embroidery

Other terms used:
Hairs wound over straight stitching (Turner 1955:32, Fig. 6)
Metallstickerei (Meyer-Heisig 1956:56ff.)

Embroidery and Related Methods

The embroidery-like methods differ from the application techniques in that the embroidery thread itself has a decorative function without being used to fix additional elements.

Embroidery

The term embroidery is used for ornamental methods in which fabrics are decorated with a thread which is also used to fix itself to the base. Many embroidery techniques have close similarities with sewing, as can be seen in particular in decorative stitches in which embroidery has the function not only of ornamentation but of joining pieces of fabric as well. The relation to appliqué has already been mentioned.
Embroidery exists in many forms, which are classified according to the stitches. In many cases the stitches show the same looping and interlacing forms as those used in fabric production techniques – with the difference, of course, that embroidery is done on a finished fabric and with the use of needles (e.g. the structure of the looping stitch is related to looping).
Since an excellent and comprehensive classification of stitch forms appeared in 1968 (Boser/Müller, reprinted 1984), it is not necessary to discuss the various forms again. Only a few transitional and special forms will be mentioned here.

Decorative Seams

Embroidery in this case has the function not only of ornamentation but also of joining pieces of fabric. Two-dimensional stitches formed by crossing or looping (e.g. cross stitch or looping stitch, Fig. 271) are generally preferred.



Fig. 271: Decorative loop stitch

Smocking

The fabric is uniformly pleated by means of threads running through it (Fig. 272a) and the individual pleats are fixed as desired by means of suitable stitches. The charm of the pattern lies both in the embroidery and in the contrast between the smooth and pleated areas (Fig 272b-c).

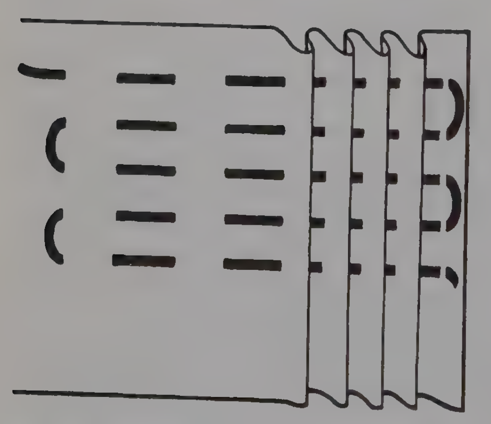


Fig. 272a: Smocking: sewing and pleating the fabric

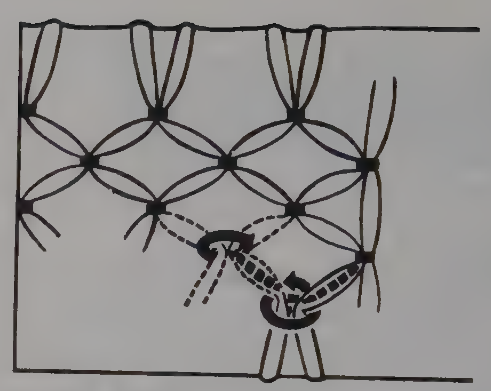


Fig. 272b: Fixing the pleats by various types of stitches



Fig. 272c: Fixing the pleats by various types of stitches

Embroidery-like Decoration of Net Fabrics

These methods can be classified as embroidery in as much as they involve the fixing of decorative threads on the fabric. However, since the base fabric is very open (net-like), the decorative threads must be either looped or knotted to keep them firm. (Fig. 273).
This method is closely related to weft wrapping techniques.

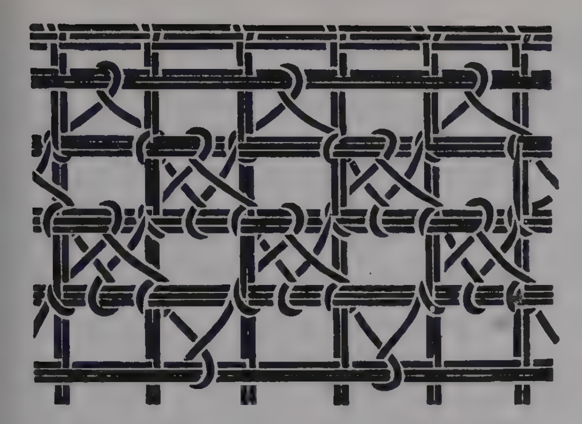


Fig. 273: Embroidery-like decoration of net fabrics

Other terms used:
Embroidery on fabric with square open spaces and on network (D'Harcourt 1962:129ff.)
Stickereiartige Verzierung von Netzgründen (Seiler-Baldinger 1991:149)
Filetstickerei, Guipure, Lacis (Von Schorn 1885:164)
Netzstickerei, Guipure, Tüllspitzen (De Dillmont, undated: 470ff., 576ff.)
Netznadelarbeiten (Meyer-Heisig 1956:54ff.)
Filetspitze (Müller/Brendler/Spiess 1958:180)
Zugstickerei, Tüllstickerei (Zechlin 1966:75, 77ff.)
Broderie sur filet (Hardouin, undated:19ff.)
Tejido reticular anudado y enlazado (Fung Pineda 1978:325)

Openwork

The methods used in this group differ from those already discussed in that the decorative effects are obtained primarily by removing parts of the fabric. The opening of the base fabric (in most cases this is a woven fabric) can be effected either by pulling out individual threads or groups of threads (drawn work) or by cutting out parts of the fabric (cut work). In the open spaces thus created the threads are now "embroidered" in groups by techniques such as binding, interlacing or looping to form patterns. In cut work the open portions are bordered by stitches. In drawn work, the threads removed may be from only the warp or from the weft (weft or warp openwork) or from both (weft-warp openwork). The simplest form of openwork is the hemstitch (Fig. 274).
Similar decorative effects can be obtained if parts of the fabric are left open at the time of fabric production itself, so that the threads of one system are free. They are then decorated as described. This type of openwork is so closely related to plain-weave openwork, and the transitions are often so gradual, that it is difficult to draw a boundary between the methods (Fig. 275).

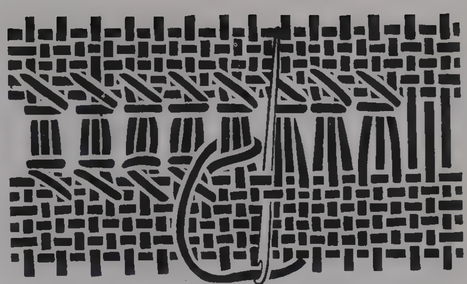


Fig. 274: Hemstitch

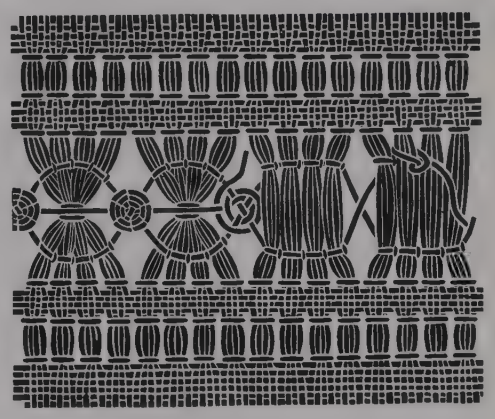


Fig. 275: Openwork

Other terms used:
Openwork embroidery (Emery 1966:247)
Weft-warp openwork (Weitlaner-Johnson 1976:64)
Durchbrucharbeiten (Seiler-Baldinger 1991:149)

Drawn work:
Substractive embroidery (Dendel 1974:26)
Withdraw element work (Coleman/Sonday 1977:35)
Gezogener Durchbruch (Seiler-Baldinger 1991:150)
Ausziehspitze, point tiré, punto tirato (Von Schorn 1885:264ff.)

Warp or weft openwork:
Einfacher Durchbruch (Seiler-Baldinger 1991:150)
Punto tirato (De Dillmont, undated: 515ff.)

Warp-weft openwork:
Doppeldurchbruch (Seiler-Baldinger 1991:150)
Point coupé (Preising 1987:94)
Punto tagliato (De Dillmont, undated: 515ff.)

Cut work:
Cut fabric work (Coleman/Sonday 1977:35)
Geschnittener Durchbruch (Seiler-Baldinger 1991:150)
Ausschnittstickerei (Niedner 1924:10)
Point coupé (Von Schorn 1885:164ff.)
Broderie Richelieu, Broderie Colbert, Broderie anglaise etc. (Hardouin, undated:8ff.)

References to Ornamentation with Solid Material: see pp.169-170.

Ornamentation with Liquid Materials

Materials in liquid (or powder) form can be used to pattern fabrics either directly or indirectly. Whereas direct patterning employs technically simple methods, the processes used for indirect forms of ornamentation can be highly complex.

Direct Ornamentation

The direct patterning methods were originally carried out with pigment colouring materials, i.e. with colouring matter which does not have the same affinity for the fabric as in true dyeing.

Transitional Forms: Application of Dry Colouring Substances

Instead of solid material, colouring substances can be used for the ornamentation of fabrics. Only in the very simplest techniques, however, are such substances – e.g. soot, chalk, red chalk – applied in their dry form. Strictly speaking, these techniques are application processes using very finely divided solid material. The same also applies to the use of mineral pigments mixed with liquids.

Painting with Liquid Colours

Painting is undoubtedly one of the earliest methods of surface ornamentation. Although it allows a very large degree of individual freedom, it is more suited for woven than for plaited fabrics.

Block Printing

Direct printing of coloured patterns represents an advance over painting since the blocks used in printing allow a motif to be applied quickly and an unlimited number of times.

Immersion Methods

Multi-coloured fabrics can be obtained by dipping portions of the cloth in a dye bath. This method has the advantage of imparting a more intensive coloration to both sides of the fabric, but cannot be used to produce complex patterns. Natural dyestuffs can be used for the bath in order to obtain fast dyeings. These may be either direct dyes (oxidation dyes) or mordant dyes which become fixed only on suitably prepared fabric (e.g. madder).

Indirect Ornamentation

Indirect ornamentation with liquid material includes all resist dyeing methods. The simplest example of a resist effect is that of a surface exposed to sunlight on which an object has intentionally or unintentionally been left. The object has a blocking-off or resist effect (sun tan).

As a rule, resist methods are used for the ornamentation of fabrics after their production, although one special process (ikat) is used for yarn.

From the viewpoint of the broad classification of ornamentation techniques, this process should be assigned to the methods of ornamentation during fabric production. Within the overall system of classification, however, ikat so clearly belongs to the resist processes that it would make little sense to separate it from these.

Covering Certain Parts of the Fabric Prior to Dyeing (resist dyeing)

In resist dyeing, a coloured ornamentation of fabrics or yarns is achieved by covering certain portions of the material prior to dyeing. Patterning is thus obtained not by the direct application of colour but indirectly. In the simplest examples of these techniques, the resultant patterns appear uncoloured on a coloured ground. Multi-coloured decorations can be obtained by previously dyeing the entire fabric, by the repeated application of resists, or by their removal in a series of stages in association with successive dyeings.

The resist techniques for fabrics can be classified into the following groups: folding, stitching, tie dyeing, use of stencils, application of pastes or liquids, and mordant and negative resist methods. Corresponding forms for yarn are named ikat (see pp. 147-148).

1. Fold Resist Dyeing

When the fabric is folded into an appropriate form and pressed together, some parts are protected from the dye, which is unable to penetrate into the interior of the pressed material. Thus, in this case, parts of the fabric itself act as resists (Fig. 276 a-c).

A folded fabric can be better held together by pressing (Fig. 277 a-c).

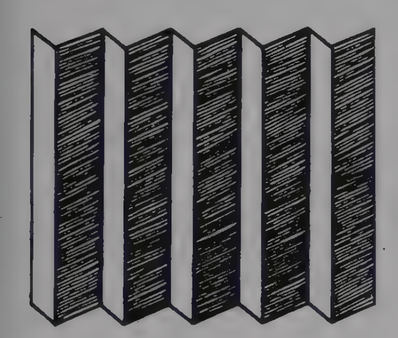


Fig. 276a: Fold resist

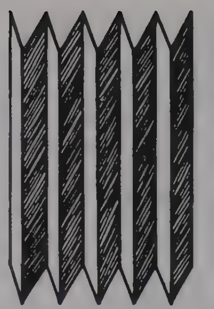


Fig. 276b: Fold resist

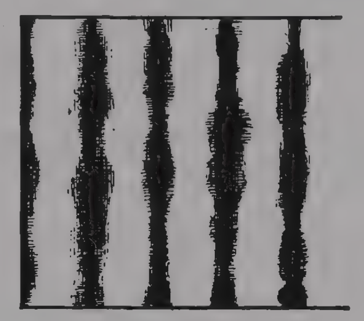


Fig. 276c: Resist pattern by folding

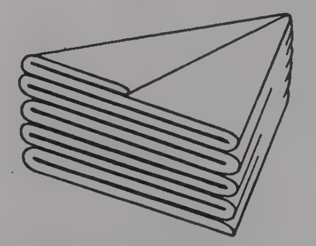


Fig. 277a: Fold resist

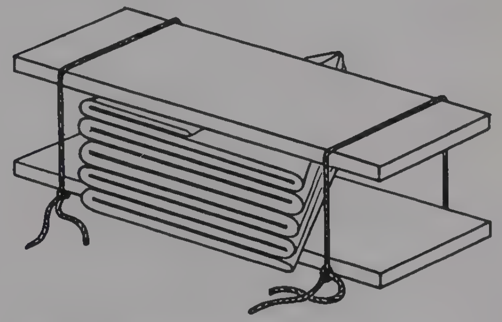


Fig. 277b: Folding and pressing resist

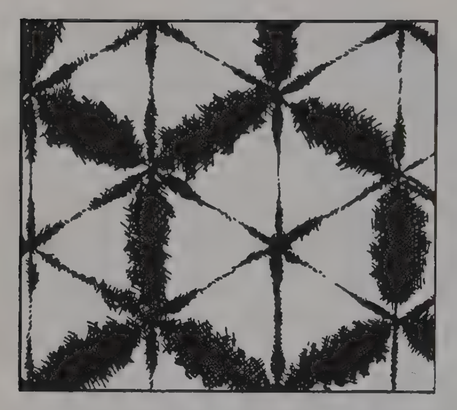


Fig. 277c: Resist pattern by folding and pressing

Other terms used:
Tie-and-dye: folding (Maile 1963:52ff.)
Board clamping (Wada et al. 1983:118)
Reservierung durch Falten (Seiler-Baldinger 1991:152)

2. Stitch Resist Dyeing (tritik)

In the most typical form of this group, running stitches are made in the fabric, the fabric is pushed together on the threads and the ends of the threads are knotted. In another variation the fabric is pinched together in single or double folds which are sewn with thread using running or overcasting stitches, after which the fabric is also drawn together on the threads (Fig.278). Another possibility is to stitch together a number of layers of the fabric at the edges. In order to obtain a coloured sewn pattern on a white ground, which is more difficult than the converse, it is necessary to reserve the fabric which has been prepared by sewing, by (e.g.) winding it on a cylindrical core (Fig. 279a-b). A resist effect is achieved by tightly winding the fabric on the roller. In the dye bath the colour penetrates only into the stitches so as to produce a coloured pattern on a white ground (Fig. 279c). Folding and stitching methods are often combined in order to obtain complex patterns.

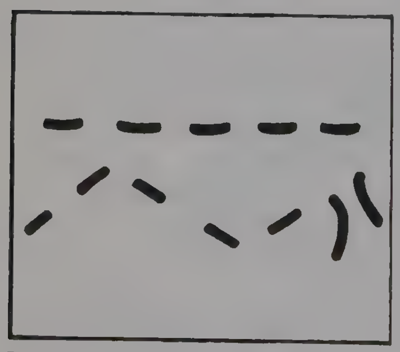


Fig. 278a: Resist stitches in place

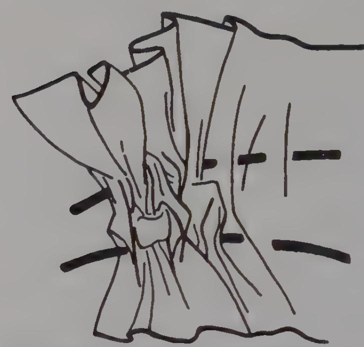


Fig. 278b: Drawing together the fabric on the thread

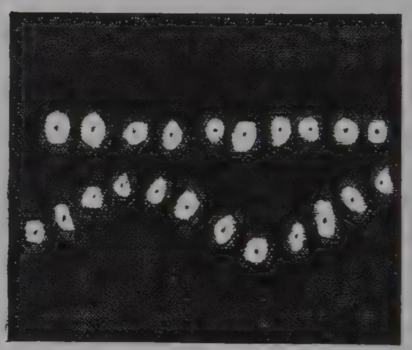


Fig. 278c: Tritik on coloured ground

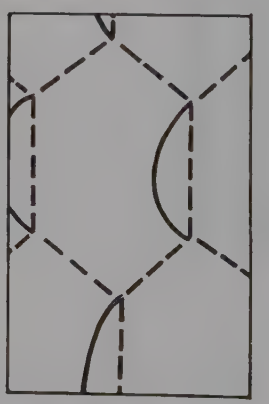


Fig. 279a: Resist stitches in place

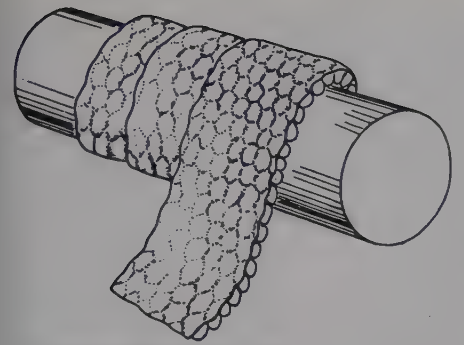


Fig. 279b: Rolling onto a core

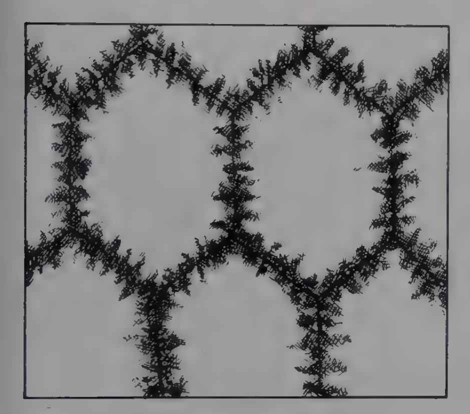


Fig. 279c: Tritik on white ground

Other terms used:
Rope tying ou réserves cordées (Boser-Sarivaxévanis 1969:157)
Tie-and-dye: twisting and coiling, binding (Maile 1963:19ff.)
Stitching (Wada/Kellog/Barton 1983:73)
Reservierung durch Nähen (Tritik) (Seiler-Baldinger 1991:153)

3. Tie Dyeing

The fabric or skein yarn is rolled or folded and tied in different places with strings, threads or ribbons. Fabrics woven from yarns dyed in this fashion are known as ikat (see pp. 147-148).

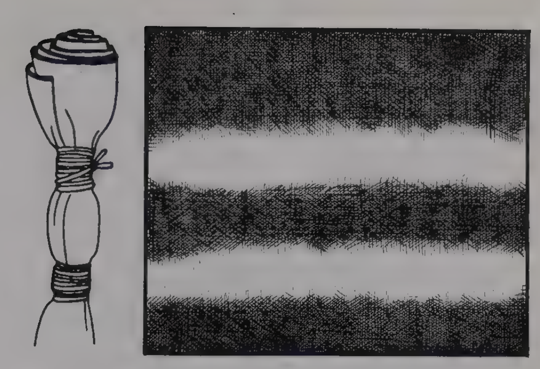


Fig. 280: Coil resist

Other terms used:
Rope tying ou réserves cordées (Boser-Sarivaxévanis 1969:157)
Tie-and-dye: twisting and coiling, binding (Maile 1963:19ff.)
Reservierung durch Umwickeln (Seiler-Baldinger 1991:154)
Oprollen en afbinden (Claerhout 1975:2)

3.1. Plangi

This is a special form of tie dyeing. Parts of the fabric are pulled into a knob-like or conical form and wholly or partially tied with threads (Fig. 281). These and in some cases additional flat material (pieces of leaf and bast) are used as a resist. With this method it is possible to cover very large areas. Techniques of the plangi type are often combined with stitch resisting. In order to save time, a number of layers of cloth are often tied at the same time so that the same patterns are repeated in the finished fabric.

Other terms used:
Tie-and-dye: binding (Maile 1963:38ff.)
Reservierung durch Abbinden (Plangi) (Seiler-Baldinger 1991:154)
Knüpf-Batik (Zechlin 1966:161)
Indian: bandhani, bandhni (Bühler 1952:5)
Chungri, chundri, chunri (Nabholz 1969a:7)
Japanese: maki shibori (Bühler 1952:5)
Dotjesuitsparingen (Claerhout 1975:8)

4. Stencil Resist Dyeing

In this process, stencils made of various materials impervious to the dye (leaves, wood, paper, string) are cut out in accordance with the desired pattern and fixed on the fabric. In the simplest form, portions of the material are protected from the dye by knotting (Fig. 282a-b). With this method as with the folding technique it is possible to obtain only simple stripes or dots. The colour can be applied with a brush or in a dye bath. In the latter case, stencils of matching form must be applied to

both sides of the fabric in order to protect it completely (pressing or clamping, Fig. 283).

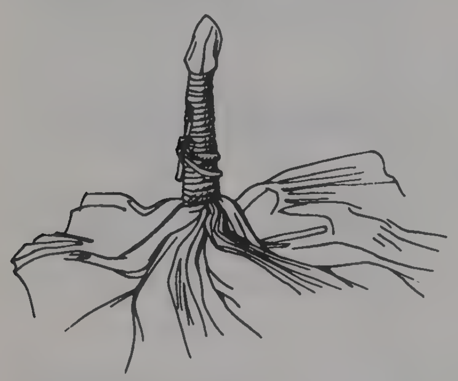


Fig. 281a: Tie dye (plangi)

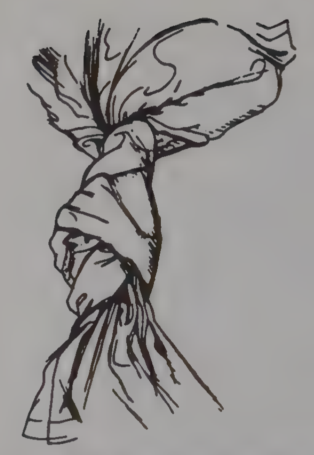


Fig. 282a: Stencil resist by knotting

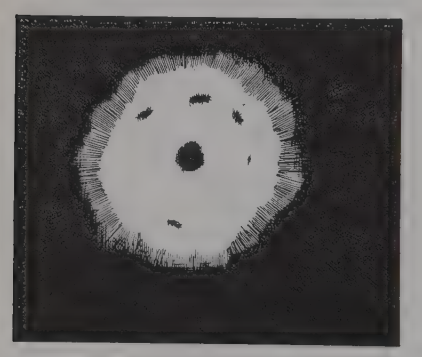


Fig. 281b: Tie dye (plangi)

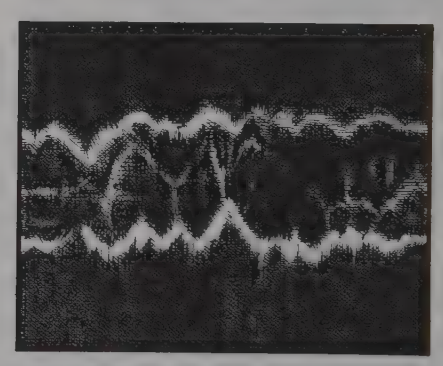


Fig. 282b: Stencil resist by knotting

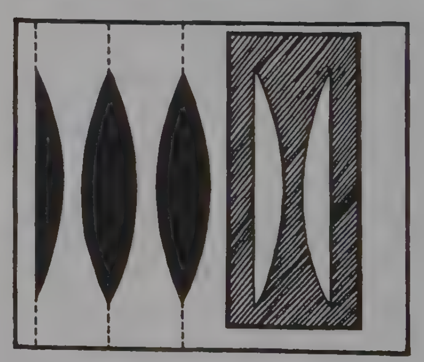


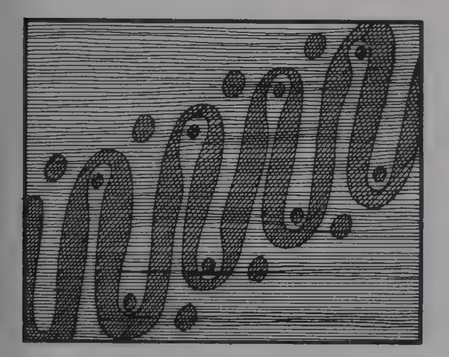
Fig. 283: Stencil resist with stencil

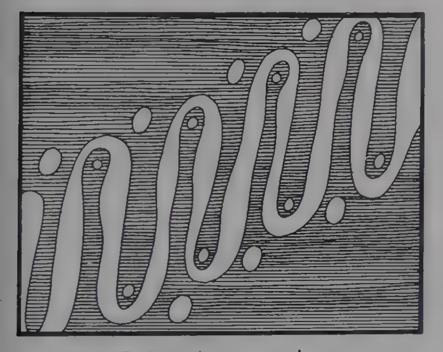
Other terms used:
Tie-and-dye: knotting (Maile 1963:21ff.)
Folding and clamping (Wada et al. 1983:116)
Reservierung durch Schablonieren (Seiler-Baldinger 1991:155)
Schabloonuitsparing (Claerhout 1975:12)

5. Paste or Liquid Resist Dyeing (batik)

The portions of the fabric which are not to be coloured are painted, brushed or printed before dyeing with pastes of gum, mud, resin or liquid wax, the dried resist material being removed after dyeing by washing or boiling (Fig. 284a-c). The resists can be applied by hand, with brushes, nozzles or jugs, or with the aid of stencils and blocks.


Fig. 284a: Batik: resist applied


Fig. 284b: Batik: dyeing


Fig. 284c: Batik: resist removed

6. Mordant and Negative Resist Dyeing

These methods differ from the batik-type methods in that in mordant and negative resist techniques the fabric serves as the resist and the parts to be patterned must be treated accordingly.

6.1. Mordant Resist Dyeing

In this method, specific parts of the fabric are prepared (e.g. with alum) in such a way that the dye becomes fixed only to these and not to the untreated parts. The untreated portions thus act as resists. The patterns are painted on or printed with mordant dyes.

Other term used:
Beizenreserven (Seiler-Baldinger 1991:156)

6.2. Negative Resist Dyeing

Certain parts of the fabric consist of material which does not pick up the dye (e.g. cotton). These portions act as resists while other parts (e.g. of wool) readily take up the dye.

Other terms used:
Negativreservierung (Seiler-Baldinger 1991:156)
Uitsparen met een vloeibaar aangebrachte ... substantie (Claerhout 1975:12)

Resist Dyeing of Yarn Before Weaving (ikat)

Since patterning is effected not only on the finished fabric but on the yarn meant for weaving and is closely linked with the weaving process, ikat techniques represent a special form of resist dyeing. Different designations – warp, weft or double ikat – are used depending on whether the warp or weft threads or both are patterned (Fig. 285a-d).

Before dyeing, skeins of yarn are reserved by knotting, partial wrapping, pressing by means of plates or other methods. Imitation ikats are produced by a direct application of colour on the yarn with (e.g.) brushes, or sticks, or by yarn printing.

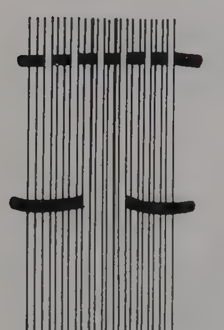


Fig. 285a:
Warp ikat: distribution of warp threads

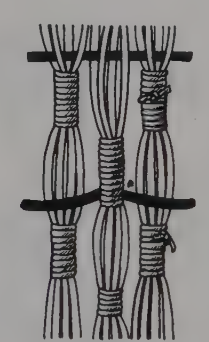


Fig. 285b:
Warp ikat: tying the bundled warp threads



Fig. 285c:
Warp ikat: yarn after resist dyeing

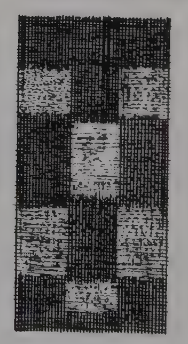


Fig. 285d:
Warp ikat: woven yarn

Other terms used:
Ikat or Jaspé dyeing (Start 1948:49ff.)
Klem- en afbinduitsparingen op weefgarens (Claerhout 1975:14)

Warp ikat:
Kettenikat (Seiler-Baldinger 1991:157)
Ikat châine (CIETA 1970:28)
Catena ikat (CIETA 1970:28)
Urdimbre ikat (CIETA 1970:28)
Ikat de urdimbre (Chertudi/Nardi 1961:139)
Varpikat (CIETA 1970:28)

Weft ikat:
Schussikat (Seiler-Baldinger 1991:157)
Ikat trame (CIETA 1970:50)
Ikat trama (CIETA 1970:50)
Ikat de trama (Chertudi/Nardi 1961:140)
Inslagikat (CIETA 1970:50)

Double ikat:
Doppelikat (Seiler-Baldinger 1991:157)
Doppio ikat (CIETA 1970:11)
Doble ikat (Chertudi/Nardi 1961:140)

Warp printing:
Chiner, chinieren (Loeber 1908:273)
Japanese: Kasuri

References to Ornamentation with Liquid Material: see pp. 170-172.

The Techniques of Fabric Processing (joining of fabrics)

The term "fabric processing" embraces the cutting (fabric division) and sewing together (fabric combination) of fabrics for specific purposes such as the making of clothes. The division of fabrics is of minor importance in cultures with a simple technology since these almost always use fabrics in the form in which they are made, as loin cloths, saris, ponchos, etc. Moreover, the techniques of textile cutting go far beyond the scope of a textile classification, and therefore will not be discussed here.

Since the techniques of fabric combination often are closely related to those of fabric ornamentation (embroidery), it seems appropriate to consider them briefly here. Fabrics can be combined either by fabric-forming processes or by typical fabric-joining processes. On the other hand the beating of layers of fabric placed one upon the other, as is commonly used for bark cloth and felts, or the joining of fabrics by means of adhesives, are techniques with little relevance to textiles within the sense of the present classification.



Woven blanket of the Mabo-Peul, brocade and tapestry with embroidered seam, Youvaru, Mali, III 20468

Joining Fabrics by Manufacturing Techniques

For meshwork, plaited fabrics and warp fabrics, techniques exist in which protruding threads of the fabric itself are used to join parts together. Very many of the techniques used for fabric manufacture can also be used for fabric combination, so that within this group the same classification applies. Other points to be considered are whether or not the same technique is used for the production of a fabric and for joining its parts together, and in what way fabrics made by different methods are combined. Then it must also be considered whether special threads are used to combine pieces of fabric or if parts of the fabrics themselves are employed.

Fabric-combining Techniques

True fabric-combining techniques are generally new working methods which cannot be regarded as variations of fabric-producing processes. They employ a special material, in most cases an additional thread, and not parts of the fabrics to be combined.

Fastening

The technically most simple method of combining pieces of fabric is to fasten them together with thorns, wooden pins, needles etc. It is of so little importance for the textiles conforming to our definition that to mention it is sufficient.

Knotting

The edges of fabric pieces are joined together by passing short lengths of yarn through them at regular intervals and knotting the two ends of the yarn. Even if the knotting points are relatively close together, the join remains relatively loose.

Sewing

In sewing, pieces of cloth are joined together with a continuous thread which passes through the superposed or adjoining pieces in the desired stitch form so as to form a seam (Fig. 286a-f). Although certain types of stitch can also be used to join together very loose fabrics, sewing methods are largely restricted to dense, tightly interlaced textiles, especially warp and woven fabrics. This method generally requires mechanical aids (awls, needles, bodkins) for passing the thread, and devices for protecting the fingers and the ball of the thumb.

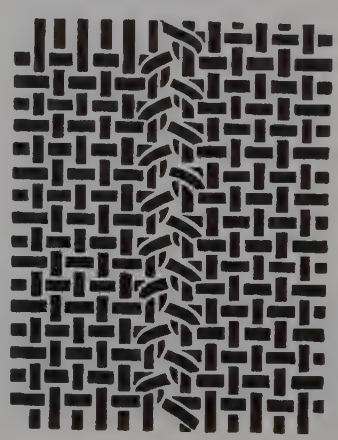


Fig. 286a: Sewn fabric

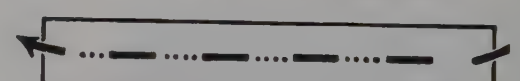


Fig. 286b: Fabric joined by running stitches: view from above



Fig. 286c: Fabric joined by running stitches: section

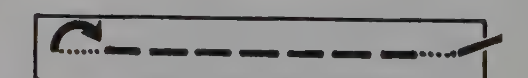


Fig. 286d: Fabric joined by back-stitches: view from above



Fig. 286e: Fabric joined by back-stitches: section

Other terms used:
Seaming (Emery 1966:233)
Nähen (Seiler-Baldinger 1991:160)

Embroidery

Embroidery techniques for fabric combination are somewhat akin to sewing; the main difference lies in their predominantly decorative character, for which reason the relevant techniques are classified under the heading of fabric decoration (cf. Decorative Stitches).

Dovetailing

Dovetailing is suitable only for meshwork fabrics or fabrics in which threads of one system reverse in loops at the fabric edges, i.e. warp fabrics or woven textiles. The two parts are juxtaposed in such a way that the loops at the edges face each other, and a common thread is then drawn through the loops (Fig. 287).

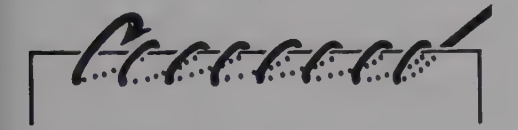


Fig. 286f: Fabric joined by overcasting stitch

Clasping

Fabric combination by clasping is a refinement of dovetailing. The thread is replaced by stiff materials such as hooks, buttons, pieces of wood etc. which are fixed to the edge of one piece of fabric and drawn through the loops of the other piece. The loops can also be replaced by openings and slits (Fig.288a-c).

References to fabric processing: see page 172.

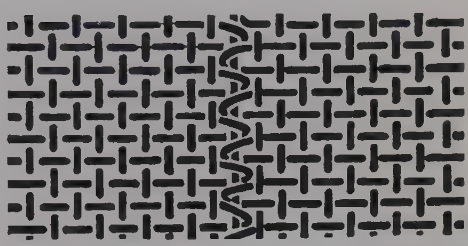


Fig. 287: Dovetailing

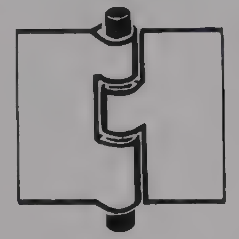


Fig. 288a: Clasping with hinge

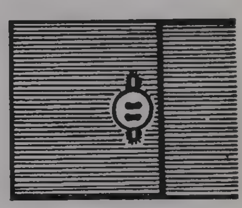


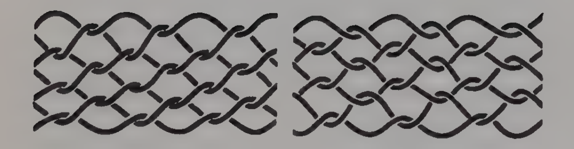
Fig. 288b: Button closure



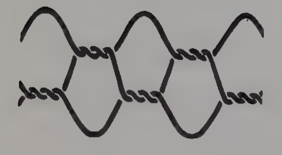
Fig. 288c: Loop closure

Appendix

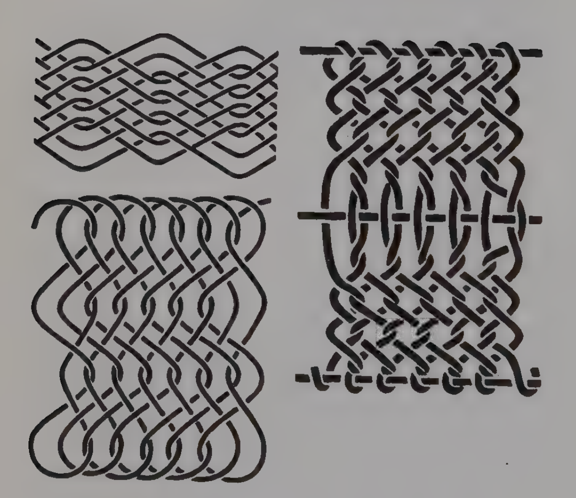
Structures and Possible Ways of Production and Identification



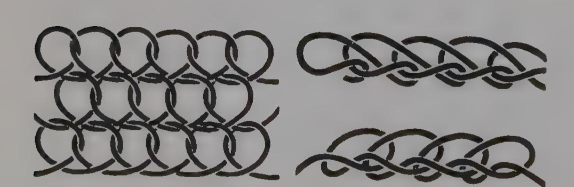
1. Simple linking (thread configuration 2/2, 11/11).
2. Interlinked sprang clearly identifiable when parts of the fabric are mirror images of each other or a minimal weft is present, or if this technique is combined with the skipping of rows, intertwining, interlacing etc. so as to form patterns or openwork.



1. Twisted linking.
2. Interlinked sprang, if combined with simple linking for pattern and openwork formation or if a minimal weft is present.

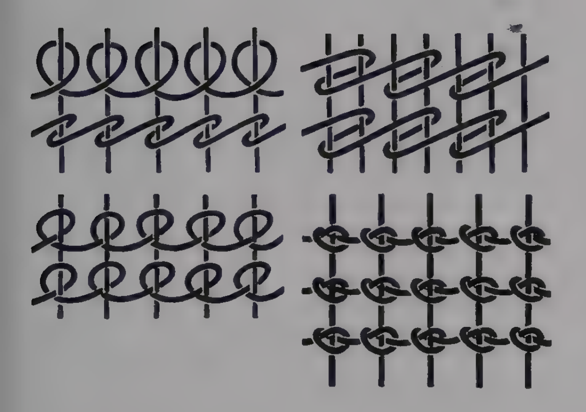


1. Linking with skipping of rows: if worked horizontally over more than 20 links.
2. Interconnected linked hourglass looping: if worked vertically over less than 20 links.
3. Interlinked sprang, if not more than two rows are skipped, if combined with simple interlinked sprang, and/or if a minimal weft is present.



1. Interconnected looping.
2. Crocheting, simple crochet stitch: only if worked in single row; thread configuration must be made up of the number 1 plus the number of turns minus 1.

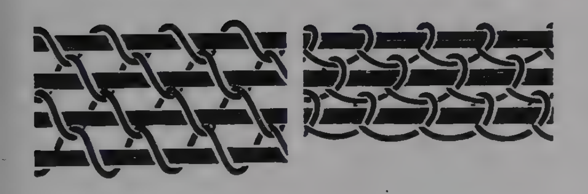
1. Encircled looping, if no runs form when fabric is damaged.
2. Crossed knitting, if runs form.
3. Transition to embroidery, if base is present.



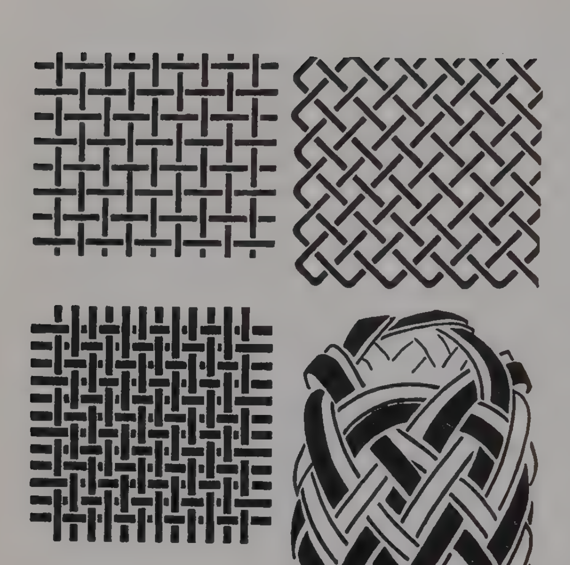
1. Plaiting with an active and a passive system: wrapping.
2. Warp techniques with a passive warp: weft wrapping. The differences can be ascertained, if at all, through the material. If the difference (stiffness of the passive element) between the two systems is large, plaiting is the more probable technique.



1. Twining over a passive system: the differences between plaiting and warp fabric techniques (weft twining) are determined by the material.
2. Active-passive intertwining.
3. Right-angled ply-splitting (active-passive).
4. Weft twining.

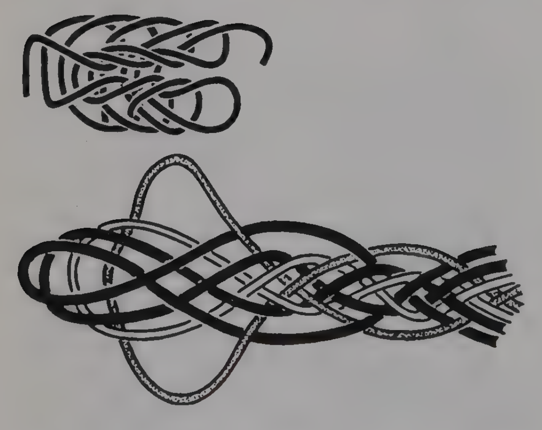


1. Linked or looped coiling: when sets of elements are used.
2. Linking (or looping etc.) over a foundation, if using a single continuous element. This also applies to all other coiling techniques which are not pierced (not dealt with here).

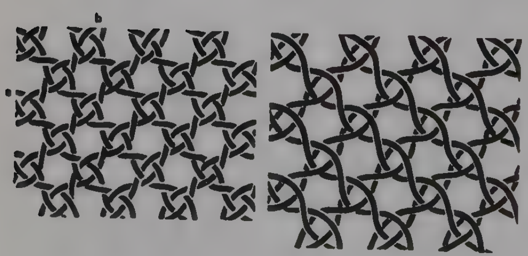


1. Two-directional plaiting (parallel or diagonal to edges) in plain or twill weave.
2. Two-dimensional braiding in plain or twill weave.
3. Three-dimensional tubular braiding in plain or twill weave. The techniques are distinguished on the basis of the number of elements (many = two-directional plaiting; few = braiding, tubular braiding).
4. Bobbin lace: whole-stitch clothwork; generally combined with other forms of oblique intertwining, very fine material.
5. Interlaced sprang: diagonal thread direction, axially symmetrical fabric parts, minimal weft.
6. Weft interlacing and tapestry (the latter if wefts turn back on themselves).
7. Half-weaving with alternate shed formation.
8. Weaving: plain or twill weave.

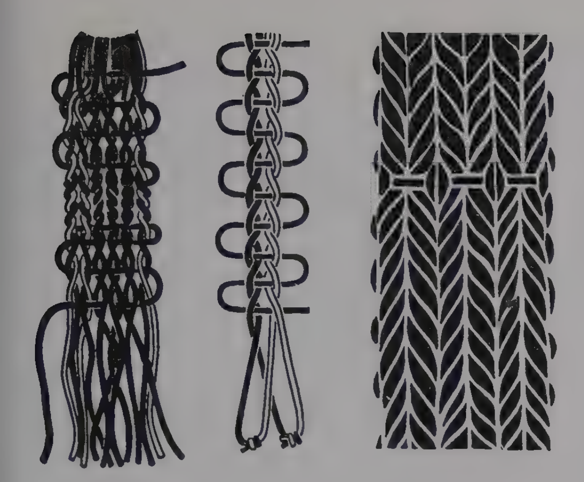
Note: Weft interlacing, half-weaving and weaving cannot be distinguished in the finished product.



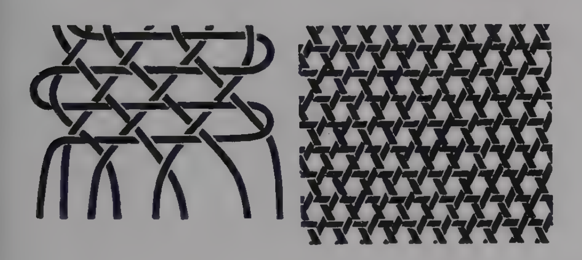
1. Compact three-dimensional looped braiding.
2. French knitting and crocheting. In the analysis, attention must be paid to the ends: loose ends indicate braiding, loops indicate mesh fabric or looped braiding.



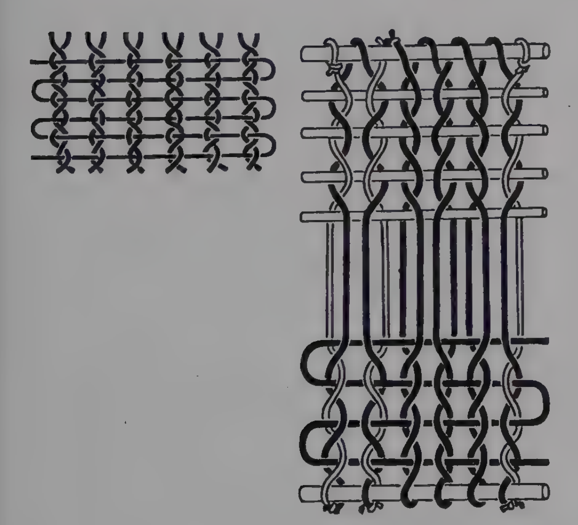
1. Active-active intertwining
2. Diagonal ply-splitting. The differences are manifested in the character of the elements (i.e. plied yarn).
3. Intertwined sprang, if fabric exhibits axial symmetry or weft insert.
4. Bobbin lace: finer material than 1. and 2.



1. Right-angled ply-splitting: passive-active (plied yarn).
2. Warp twining: warp ends loose at one end, fixed at other end.
3. Half-weaving with continuous shed reservation: fabric parts axially symmetrical.
4. Tablet weaving: reversal points in twist direction of threads, dense structure, narrow fabrics.
5. Finger weaving: if warp consists of an even number of loops, narrow fabrics.



1. Plaiting in three directions.
2. Bobbin lace: the differences are material-dependent.



1. Half-weaving with continuous shed reservation if fabric displays axially symmetrical parts. Often seen in combination with twill weave.
2. Gauze weaves.

References

Techniques of Element Production

Classification:

Baines (1977), Bühler (1972), Burnham (1980), Cahlander (1980), Connor (1983), Crowfoot (1954), Dixon (1957), Emery (1952, 1966), Frödin & Nordenskiöld (1918), Hinderling (1959, 1960), Leroi-Gourhan (1943), Osborne (1954), Schnegelsberg (1971), Seiler-Baldinger (1971, 1979, 1991), Tanavoli (1985)

Analysis:

Anonym (1957), Baines (1977), Bel & Ricard (1913), Bender-Jorgensen (1986), Bluhm (1952), Braulik (1900), Brauns & Löffler (1986), Brommer et al. (1988), Burnham (1980, 1981, 1986), Cahlander (1980), Campbell & Pongnoi (1978), Caspar (1975), Connor (1983), Cordry & Cordry (1973), Crawford (1915-16), Crowfoot (1931, 1954), Dombrowski & Pfluger-Schindlbeck (1988), Durand-Forest (1966), D'Harcourt (1962), Farke (1986), Feltham (1989), Fox (1978), Furger & Hartmann (1983), Gaitzsch (1986), Geijer (1979), Gordon (1980), Hald (1980), Hecht (1989), Henshall (1950), Hissink & Hahn (1989), Hodges (1965), Hundt (1969, 1980), Hyslop & Bird (1985), Justin (1980), Kaufmann (1986), Kent Peck (1957), Keppel (1984), King (1965), Koch-Grünberg (1923), Konieczny (1979), Lamb (1984), Lewis & Lewis (1984), Linder (1967), Lorenz (1980), Lorenzo (1933), Lothrop & Mahler (1957, 1957), MacKenzie (1986), Mc Neish et al. (1967), Menzel (1973), Millán de Palavecino (1960), Mirambell & Martínez (1986), Nachtigall (1955), Nevermann (1938), Nordenskiöld (1924), Osborne (1965), O'Neale (1946), Pownall (1976), Prümers (1990), Reswick (1985), Riester (1971), Roth (1910), Sanoja Obediente (1979), Sayer (1988), Schaedler (1987), Schlabow (1976), Segal et al. (1973), Seiler-Baldinger (1971, 1981), Sharma (1968), Sillitoe (1988), Stanková (1989), Sylwan (1941), Tanavoli (1985), Taullard (1949), Textilmuseum Krefeld (1978), Ullemeyer & Tidow (1973), Underhill (1948), Van Stan (1958), Veiga de Oliveira & Galhano (1978), Walton (1989), Weitlaner-Johnson (1976), West (1980), Willey & Corbett (1954), Wilson (1979), Wulff (1966)

Ethnography:

Adams (1969), Adovasio & Maslowski (1980), Ahmed (1967), Ali (1900), Amborn (1990), Analsad (1951), Anderson (1978), Archambault (1988), Aretz (1979), Baer (1972), Bailey (1947), Beals (1969), Bel & Ricard (1913), Bird (1960, 1968), Bolinder (1925), Brauns & Löffler (1986), Brigham (1908), Bühler (1972), Campbell (1836), Campbell & Pongnoi (1978), Cardale de Schrimpff (1972), Cardenas et al. (1988), Carreira (1968), Caspar (1975), Chevallier (1964), Connor (1983), Cordry & Cordry (1973), Cresson & Jeannin (1943), Crowfoot (1931), Dalman (1964), Dauer (1978), Delawarde (1967), Deuss (1981), Devassy (1964), Dombrowski & Pfluger-Schindlbeck (1988), Drucker et al. (1969), Duby & Blom (1969), Dürr (1978), Dunlop (1966), Durand-Forest (1966), Easmon (1924), Etienne-Nugue (1982, 1982, 1984), Feltham (1989), Fischer & Mahapatra (1980), Fischer & Shah (1970, 1970), Forelli & Harries (1977), Fowler (1989), Fox (1978), Foy (1909), Franquemont (1986), Frödin & Nordenskiöld (1918), Gardi (1976), Germann (1963), Gifford (1931-33), Goodell (1968), Gräbner (1909), Haas (1970), Haberland (1963), Harvey & Kelly (1969), Hecht (1989), Hennemann (1975), Hissink & Hahn (1989), Hooper (1915), Justin (1980), Kauffmann (1963, 1967), Kaufmann (1986), Keppel (1984), Kissel (1916), Koch (1961, 1965, 1965, 1969), Koch-Grünberg (1923), Konieczny (1979), Korsching (1980), Kron-Steinhardt (1989), Kussmaul & Snoy (1964), Labin (1979), Lakwete (1977), Lamb (1984), Lamb & Lamb (1981), Landreau & Yoke (1983), Lane (1952), Leach (1951), Lenser (1964), Lewis & Lewis (1984), Littlefield (1976), Luz & Schlenker (1967), Luz (1961), Mac Leish (1940), MacKenzie (1986), Manndorff & Scholz (1967, 1967), Manrique (1969), Menzel (1973), Métraux (1928), Moos, von (1983), Nachtigall (1955), Nambiar (1966), Nevermann (1938), Nordenskiöld (1924), Nordquist & Aradeon (1975), Ortiz (1979), Osborne, de Jongh (1935), Ottaviano de (1974), Ottovar & Munch-Petersen (1980), O'Neale (1946), Pangemanan (1919), Picton & Mack (1979), Pleyte (1912), Pownall (1976), Reswick (1981, 1985), Ribeiro (1982, 1983, 1985, 1988), Riester (1971, 1972), Roessel (1983), Rolandi & Pupareli, de (1985), Ross (1988), Rossie & Claus (1983), Roth (1910), Roy (1982), Sanoja-Obediente (1961), Sayer (1985, 1988), Scarce (1988/89), Schaedler (1987), Schlenker (1973, 1974, 1975), Scholz (1967, 1974, 1974), Schultz (1962), Schuster (1962), Schuster & Schuster (1981), Schweeger-Hefel (1973/74), Seiler-Baldinger (1971, 1973, 1981), Sharma (1968), Sharma (1964), Shiroishi Miyagi Prefecture (1946), Siegenthaler (1989), Signi (1988), Sillitoe (1988), Susnik (1986), Tanavoli (1985), Taullard (1949), Tietze (1941), Trivedi (1967), Underhill (1948), Vreeland (1986), Weber (1977), Weiner & Schneider (1989), Weir (1970, 1976), Weitlaner-Johnson (1976), Weitlaner-Johnson & Mac Dougall (1966), West (1980), Westfall (1981), Wilbert (1974), Wilson (1979), Wulff (1966), Yde (1965), Zerries (1976, 1976)

Folk Art:

Aguirre (o.J.), Anonym (1957, 1985), Aretz (1972), Baines (1977), Bodmer (1940), Boeve (1974), Bretz (1977), Burnham (1981, 1986), Cardenas et al. (1988), Debétaz (1965), Eaton (1937), Gordon (1980), Gubser (1965), Hentschel (1949), Holm (1978), Kimakowicz-Winnicki (1910), Linder (1967), Lorenz (1980), Lorenzo (1933), Lühning (1963, 1963, 1963, 1971, 1980, 1981), Marková (1967), Pocius (1979), Rural Industries Bureau (1930), Sanoja Obediente (1979), Schwarz (1945), Shivo (1978), Simon (1965), Stanková (1989), Svobodová & Kůava (1975), Thompson (1964), Ungricht (1917), Vallinheimo (1956), Veiga de Oliveira & Galhano (1978), Wanner (1979), Weiner & Schneider (1989), Wilson (1979)

Archaeology:

Adovasio & Maslowski (1980), Alfaro Giner (1984), Amsden (1932), Azzola & Azzola (1986), Batigné & Bellinger (1965), Bellinger (1959), Bender-Jorgensen (1986), Bender-Jorgensen & Tidow (1981), Bennett & Bird (1960), Bird (1979), Bird & Mahler (1952), Bluhm (1952), Bluhm & Grange (1952), Bollinger (1983), Braulik (1900), Brommer et al. (1988), Clements-Scholtz (1975), Crawford (1946), Crowfoot (1931), Durand-Forest (1966), D'Harcourt (1962, 1974), Feltham (1989), Furger & Hartmann (1983), Gaitzsch (1986), Hald (1980), Hecht (1989), Henshall (1950), Hoffmann & Burnham (1973), Hooper (1915), Hundt (1969, 1980), Hyslop & Bird (1985), Kent Peck (1957), King (1965), La Baume (1968), Lothrop & Mahler (1957, 1957), Mayer Thurman & Williams (1979_), Mc Neish et al. (1967), Millán de Palavecino (1960), Mirambell & Martínez (1986), Olsen Bruhns (1989), Ortiz (1979), O'Neil (1974), Patterson (1956), Petrucci (1982), Prümers (1983, 1990), Rast (1990, 1991),

Rosenberg & Haidler (1980), Ryder (1962, 1964), Schlabow (1976), Schoch (1985), Segal et al. (1973), Seiler-Baldinger (1971), Singer et al. (1954-57), Snethlage (1930), Stokar (1938), Swanson & Bryon (1954), Sylwan (1941), Taullard (1949), Thurmann & Williams (1979), Ullemeyer & Tidow (1973), Van Stan (1958), Walton (1989), Weiner & Schneider (1989), Weitlaner-Johnson (1976), Whitford (1943), Wilbert (1974), Wild (1976), Willey & Corbett (1954), Wilson (1979)

Collections:
Aguirre (o.J.), Anderson (1978), Bird (1965), Brommer et al. (1988), Crawford (1946), Dürr (1978), Petrucci (1982), Riester (1971), Schlabow (1976), Signi (1988), Thompson (1964)

Working Instructions:
Burgess (1981), Cahlander (1980), Crawford Post (1961), La Plantz (1982), Markus (1974), Pownall (1976)

Films:
Baer (1972), Boeve (1974), Dauer (1978), Dunlop (1966), Germann (1963), Hennemann (1975), Kauffmann (1963, 1967), Koch (1961, 1965, 1965, 1969), Kussmaul & Snoy (1964), Lenser (1964), Lorenz (1980), Lühning (1963, 1963, 1963, 1971, 1980, 1981), Luz & Schlenker (1967), Luz (1961), Manndorff & Scholz (1967, 1967), Schlenker (1973, 1974, 1975), Scholz (1967, 1974, 1974), Schultz (1962), Schuster (1962), Schuster & Schuster (1981), Schweeger-Hefel (1973/74), Seiler-Baldinger (1973), Simon (1965), Svobodová & Kûava (1975), Zerries (1976, 1976)

General, Historical:
Ahmed (1967), Anonym (o.J.), Batigné & Bellinger (1965), Bohnsack (1981), Bussagli (1980), Cavallo (1977), Chesley (1949), Franquemont (1986), Hahn (1924), Hausner (1963), Horwitz (1934), Karmasch (1858), Kelsey & Osborne, de Jongh (1939), Lévi-Strauss (1987), Little (1931), Lombard (1978), Müller & Brendler (1958), Naupert (1938), Patterson (1957), Stirling (1938), Warburg & Friis (1975), Wehmeyer (1949)

Production of Mesh Fabrics

Classifications:
Brügger (1947), Bühler & Bühler-Oppenheim (1948), Bühler-Oppenheim (1947), Cahlander (1980), Collingwood (1974), Connor (1983), Davidson (1933, 1935), Dickey (1964), Emery (1955, 1966), Hinderling (1959), Larsen (1986), Lehmann (o.J.), Leroi-Gourhan (1943), Müller (1967), Neuwirth (1979), Nordland (1961), Oppenheim (1942), Reidemeister (1932), Ribeiro (1986, 1986), Seiler-Baldinger (1968, 1971, 1977, 1979, 1981, 1991), Singer Wieder (1935), Vogt (1935)

Analysis:
Albers (1965), Amano & Tsunoyama (1979), Amsden (1934), Anton (1984), Bahr (1983), Bel & Ricard (1913), Belen (1952), Bianchi et al. (1982), Biebuyck (1984), Bird & Bellinger (1954), Birrel (1959), Bluhm (1952), Brandt, von (1957, 1962), Brigham (1974), Brügger (1947), Buck (1944, 1957), Cahlander (1980), Califano (1982), Campbell & Pongnoi (1978), Caspar (1975), Caulfeild & Saward (1882), Collingwood (1974, 1987, 1988), Connor (1983), Cordry & Cordry (1973), Day (1967), Deuss (1981), Donner & Schnebel (1913), Dudovikova (1986), Dussan de Reichel (1960), D'Harcourt (1930, 1934, 1960, 1962), Eisleb (1975), Engel (1963, 1966), Feick (1917), Feldman (1986), Feltham (1989), Flury von Bültzingslöwen (1955, 1955), Fox (1978), Fuhrman (1941), Gaitzsch (1986), Gibson & Mc Gurk (1977), Graumont (1945), Graumont & Hensel (1942), Graumont & Wenstrom (1948), Grieder (1986), Grieder et al. (1988), Grünberg (1967), Hald (1950, 1975, 1980), Hundt (1980), Hyslop & Bird (1985), Iklé (1963), Kaufmann (1980, 1986), Kent Peck (1957, 1983), Keppel (1984), Kidder & Guernsey (1921), King (1965), Kissel (1916), Koch-Grünberg (1923), Kroeber & Wallace (1954), La Baume (1955), Lamb (1984), Lamster (1926), Larsen (1986), Lehmann (1908), Lothrop (1928), Mac Laren (1955), MacKenzie (1986), Mc Neish et al. (1967), Millán de Palavecino (1960), Miner (1936), Mooi (1974), Müller (1967), Museo Chileno (1989), Nachtigall (1955), Nordenskiöld (1919, 1920), Nordland (1961), Nylén (1969), Oezbel (1976), Oppenheim (1942), O'Neale (1942, 1945, 1986), O'Neale & Kroeber (1930), Prümers (1989, 1990), Ribeiro (1986), Riddell (1978), Riester (1971), Roth (1910, 1918, 1929), Rutt (1987), Sayer (1988), Schlabow (1976), Schuster (1989), Schuster (1976), Segal et al. (1973), Seiler-Baldinger (1971, 1981, 1987, 1991), Siewertsz van Reseema (1926), Signorini (1979), Sillitoe (1988), Speiser (1983), Taullard (1949), Tsunoyama (1980), Villegas & Rivera (1982), Vogt (1935, 1937), Walton (1989), West (1980), Wiedemann (1975), Willey & Corbett (1954), Wilson (1979), Zechlin (1966)

Ethnography:
Adovasio & Maslowski (1980), Albers (1965), Amsden (1934), Anderson (1978), Aretz (1977, 1979), Baer (1972), Bahr (1983), Ball (1924), Bel & Ricard (1913), Bianchi et al. (1982), Biebuyck (1984), Bolinder (1925), Borgatti (1983), Boulay (1990), Brigham (1908), Brügger (1947), Buck (1944, 1957), Bühler-Oppenheim (1945), Burch (1984), Califano (1982), Câmara Cascudo, da (1959), Campbell & Pongnoi (1978), Cannizzo (1969), Cardale de Schrimpff (1972, 1977), Caspar (1975), Chaumeil (1987), Collingwood (1987, 1988), Connor (1983), Cordry & Cordry (1941, 1973), Crawford (1981), Davidson (1933, 1935), Dendel (1974), Deuss (1981), Dickey (1964), Drucker et al. (1969), Duby & Blom (1969), Dussan de Reichel (1960), D'Harcourt (1930), Ekpo (1978), Emery & Fiske (1977), Espejel & Català Roca (1978), Feick (1917), Fejos (1943), Feltham (1989), Femenias (1988), Fischer & Shah (1970, 1970), Foster (1969), Fowler & Matley (1979), Fox (1978), Frame (1983, 1989), Gayton (1948), Gibson & Mc Gurk (1977), Gifford (1931-33), Gowd (1965), Gräbner (1909, 1913), Grünberg (1967), Guhr & Neumann (1982), Guiart (1945), Haas (1970), Haberland (1963), Hammel & Haase (1962), Hauser-Schäublin (1989), Heermann (1989), Heizer (1987), Henking (1955), Hinderling (1965), Houwald, von (1990), Izikowitz (1932), Kaufmann (1980, 1986), Kelly & Fowler (1986), Kemp (1984), Keppel (1984), Kissel (1916), Koch (1969), Koch-Grünberg (1923), Kooijman (1959), Lamb (1984), Lamster (1926), Lane (1952), Lantis (1984), Lehmann (1907, 1908), Leib & Romano (1984), Lips (1947), Littlefield (1976), Lothrop (1928), MacKenzie (1986), Malkin (1974), Müller (1967), Nachtigall (1955), Nordenskiöld (1919, 1920), Oezbel (1967, 1976), Ortiz (1979, 1983), Ottenberg & Knudsen (1985), Ovalle Fernandez (1982), O'Neale (1945, 1986), Radin (1906), Reichel-Dolmatoff (1946), Ribeiro (1980, 1985, 1986, 1986, 1988), Riddell (1978), Riester (1971, 1972), Rogers (1967), Rogers & Smith (1981), Roth (1910, 1918, 1929), Rutt (1987), Rydén (1935), Saraf (1987), Saugy de Kliauga (1984), Sayer (1985, 1988), Schevill (1986), Schultz (1963), Schuster (1989), Schuster (1976), Seiler-Baldinger (1968, 1971, 1974, 1977, 1981, 1987), Sieber (1987),

Signorini (1979), Sillitoe (1988), Singer Wieder (1935), Stokes (1906), Susnik (1986), Taullard (1949), Van Gennep (1909), Venegas (1956), Villegas & Rivera (1982), Von Bayern (1908), Vreeland (1974), Vrydagh (1977), Waite (1987), Wallace (1978), Washburn & Crowe (1988), Weisswange (1966), Weitlaner-Johnson (1977), Weitlaner-Johnson & Mac Dougall (1966), West (1980), Wiedemann (1975, 1979), Wilson (1979), Wirz (1934), Yde (1965), Zerries & Schuster (1974)

Folk Art:

Albers (1965), Apostolaki (1956), Aretz (1972, 1977), Ashley (1977, 1986), Collin (1917), Csernyánsky (1962), Dahl (1987), Dudovikova (1986), Eaton (1937), Haberlandt (1912), Hald (1945), Heikinmäki (1970), Kurrick (1932), Müller (1948), Nixdorff (1977), Nordland (1961), Nylén (1969), Pearson's (1984), Pocius (1979), Rutt (1987), Schinnerer (1897), Schneider (1975), Strömberg & Arbman (1934), Upitis (1981), Václavík (1956), Václavík & Orel (o.J.), Wilson (1979)

Archaeology:

Adovasio & Maslowski (1980), Albers (1965), Alfaro Giner (1984), Amano & Tsunoyama (1979), Anton (1984), Bellinger (1954), Bird (1952), Bird & Bellinger (1954), Bird & Mahler (1952), Bird et al. (1981), Bluhm (1952), Bluhm & Grange (1952), Bollinger (1983), Broholm & Hald (1948), Bültzingslöwen, von & Lehmann (1951), Cardale de Schrimpff (1978, 1987), Clements-Scholtz (1975), Collingwood (1974), Conklin (1975), Cortes Moreno (1987), Dickey (1964), D'Harcourt (1934, 1952, 1962, 1974), Eisleb (1975), Engel (1960, 1963, 1966), Feldman (1986), Feltham (1989), Frame (1990), Fuhrman (1941), Gaitzsch (1986), Grieder (1986), Grieder et al. (1988), Hald (1950, 1980), Harner (1979), Holmes (1884, 1896), Hundt (1980), Hyslop & Bird (1985), Izikowitz (1932), Jaques (1968), Kent Peck (1957, 1983), Kidder & Guernsey (1919, 1921), King (1962, 1965, 1979), Kroeber (1944), Kroeber & Wallace (1954), Lautz (1982), Lehmann & Bültzingslöwen, von (1954), Levillier (1928), Lindberg (1964), Lynch (1980), Martin et. al (1954), Mc Neish et al. (1967), Millán de Palavecino (1960), Museo Chileno (1989), Ortiz (1979), O'Neale (1934, 1942), O'Neale & Bacon (1949), O'Neale & Kroeber (1930), Petrucci (1982), Prümers (1983, 1989, 1990), Rast (1990, 1991), Rau (1884), Reindel (1987), Rolandi (1971, 1985), Rutt (1987), Schinnerer (1891), Schlabow (1976, 1983), Schoch (1985), Segal et al. (1973), Seiler-Baldinger (1971), Siewertsz van Reseema (1926), Silva Celis (1978), Singer (1947), Singer Wieder (1936), Spahni (1967), Steffensen (1975, 1978, 1978), Steward (1937), Taullard (1949), Taylor (1966), Tidow (1982), Ulloa (1985), Van Stan (1964), Vogt (1937), Vreeland (1974), Walton (1989), Washburn & Crowe (1988), Wassén (1972), Whitford (1943), Willey & Corbett (1954), Wilson (1979)

Collections:

Amano & Tsunoyama (1979), Anderson (1978), Bird (1965), Borgatti (1983), Boulay (1990), Eisleb (1975), Femenias (1988), Fowler & Matley (1979), Frame (1990), Grünberg (1967), Guhr & Neumann (1982), Gyula (1984), Hauser-Schäublin (1989), Heermann (1989), Iklé (1935), Iklé & Vogt (1935), Jaques (1968), Museo Chileno (1989), Nixdorff (1977), Petrucci (1982), Riester (1971), Schlabow (1976), Schmedding (1978), Schneider (1975), Seiler-Baldinger (1987), Tsunoyama (1980), Waite (1987)

Working Instructions:

Belash (1936), Belen (1952), Burgess (1981), Cahlander (1980), Caulfeild & Saward (1882), Chamberlain & Crookelt (1974), Collingwood (1974), De Leon (1978), Dendel (1974), Dillmont, de (o.J.), Donner & Schnebel (1913), Floses (1960), Hald (1975), Hartung (1963), Hochfelden (o.J.), Lammèr (1975), Liebert (1916), Mooi (1974), Phillips (1971), Schachenmayr (1934), Speiser (1983), Steffensen (1975, 1978, 1978), Steven (1950), Strömberg & Arbman (1934), Thomas (1972, 1972), Tiesler (1980), Upitis (1981), Weldon's Encyclopaedia (o.J.), Zechlin (1966)

Films:

Baer (1972), Kaufmann (1980), Koch (1969), Schultz (1963), Weisswange (1966)

General, Historical:

Ferchion (1971), Glassmann (1935), Kiewe (1967), Oezbel (1981), Oka (1982), Rogers (1967), Schuette (1963), Seiler-Baldinger (1986), Singer Wieder (1937), Stirling (1938), Thomas (1926, 1936), Wehmeyer (1949)

Plaiting

Classification:

Balfet (1952, 1957, 1986), Brügger (1947), Bühler & Bühler-Oppenheim (1948), Bühler-Oppenheim (1947), Burnham (1980), Cahlander (1980), Collingwood (1968), Connor (1983), Crowfoot (1954), Davidson (1933), Emery (1955, 1966), Harvey (1976), Larsen (1986), Leroi-Gourhan (1943), Mason (1902), Müller (1967), Museo Etnografico (1976), Oppenheim (1942), Quick & Stein (1982), Ribeiro (1985, 1986, 1986), Seiler-Baldinger (1979, 1991)

Analysis:

Adovasio (1977), Ahlbrinck (1925), Albers (1965), American Indian Basketry Magazine (1979), Amsden (1934), Anonym (1957), Arbeit (1990), Bahr (1983), Balfet (1986), Barkow (1983), Bel & Ricard (1913), Belen (1952), Bianchi et al. (1982), Biebuyck (1984), Bird & Bellinger (1954), Bluhm (1952), Brauns & Löffler (1986), Brigham (1974), Brommer et al (1988), Broudy (1979), Brügger (1947), Buck (1944, 1957), Bühler et al. (1972), Burnham (1980), Cahlander (1980), Cahlander & Cason (1976), Califano (1982), Campbell & Pongnoi (1978), Caspar (1975), Caulfeild & Saward (1882), Collings (1987), Collingwood (1987, 1988), Colyer Ross (1989), Connor (1983), Cordry & Cordry (1973), Corey (1987), Cornet (1982), Corrie Newman (1985), Crowfoot (1954), Detering (1962), Disselhoff (1981), Donner & Schnebel (1913), Douglas (1935), D'Harcourt (1934, 1940, 1960, 1962), Eisleb (1975), Elsasser (1978), Engel (1963), Etienne-Nugue (1985), Farke (1986), Feldman & Rubinstein (1986), Fenelon-Costa & Malhano (1986), Fernandez Distel (1983), Flemming (1923), Fox (1978), Freyvogel (1959), Furger & Hartmann (1983), Gaitzsch (1986), Gass & Lozado (1985), Geijer (1979), Grant (1954), Green Gigli et al. (1974), Grieder et al. (1988), Grünberg (1967), Guss (1989), Häberlin (1907), Haeberlin & Teit (1928), Hald (1950, 1962, 1975), Harvey (1976, 1986), Heissig & Müller (1989), Henshall (1950), Hissink & Hahn (1984, 1989), Hodges (1965), Hugger (1967), Hundt (1969, 1980), Jager-Gerlings (1952), Jasper & Pirngadie (1912-16), Jones (1983), Kaudern (1935), Kelly (1932), Kent Peck (1954, 1957, 1983), Keppel (1984), Kidder & Guernsey (1921), King (1965), Kissel (1916), Koch-Grünberg (1923), Kogan (1985), Kok (1979), Kuhn (1980), Lamster (1926), Lane (1981), Lane (1986), Larsen (1986), Lehmann (1912), Leigh-Theisen (1988), Leontidi

(1986), Lewis & Lewis (1984), Lismer (1941), Lothrop (1928), Lothrop & Mahler (1957), Mantuba-Ngoma (o.J.), Marková (1962), Martin (1986), Mason (1890, 1901, 1901, 1904, 1907, 1908), Mc Clellan & Denniston (1981), Mc Lendon & Holland (1979), Mc Neish et al. (1967), Meyers & & Co. (o.J.), Miner (1936), Mooi (1974), Müller (1967), Nabholz-Kartaschoff (1986), Nachtigall (1955), Newman (1974, 1977), Nixdorff (1977), Nordenskiöld (1919, 1920, 1924), Oppenheim (1942), O'Neale (1942, 1945, 1946, 1986), O'Neale & Kroeber (1937), Paulis (1923), Pendergast (1982, 1987), Pestalozzianum (1990), Petersen (1963), Pownall (1976), Prümers (1989, 1990), Quick & Stein (1982), Ranjan & Yier (1986), Rendall & Tuohy (1974), Ribeiro (1980, 1985, 1986), Riddell (1978), Riester (1971), Rodel (1949), Roquette-Pinto (1954), Roth (1910, 1918, 1929), Rydén (1955), Sahashi (1988), Schaar & Delz (1983), Schier (1951), Schlabow (1976), Schmidt (1905), Schneider (1988), Schuster (1976), Seiler-Baldinger (1987), Sillitoe (1988), Speiser (1983), Sylwan (1941), Tanner (1968), Tiesler (1980), Turnbaugh & Turnbaugh (1986), Underhill (1945, 1948), Valonen (1952), Villegas & Rivera (1982), Vogt (1937), Walton (1989), Widmer (o.J.), Wiedemann (1975), Wilbert (1975), Will (1978), Willey & Corbett (1954), Zechlin (1966), Zerries (1980), Zorn (1980)

Ethnography:

Adams (1989), Adovasio & Maslowski (1980), Ahlbrinck (1925), Albers (1965), All India Handicrafts Board(o.J.), Alvarez de Williams (1983), American Indian Basketry Magazine (1979), Amsden (1934), Anderson (1978), Anonym (1964, 1990), Arbeit (1990), Aretz (1977), Ashabranner & Ashabranner (1981), Ave & King (1986), Baer (1960, 1973, 1977), Bahr (1983), Balbino Camposeco (1983), Balfet (1986), Barrett (1905, 1908), Bates (1982), Bel & Ricard (1913), Berin (1978), Bianchi et al. (1982), Biebuyck (1984), Blackwood (1950), Bliss (1982), Bolinder (1925), Boulay (1990), Branford (1984), Brasser (1975), Brauns & Löffler (1986), Brigham (1906, 1908), Brügger (1947), Buck (1944, 1950, 1957), Burnham (1977), Cahlander & Cason (1976), Califano (1982), Campbell & Pongnoi (1978), Cannizzo (1969), Cardale de Schrimpff (1972, 1977), Caspar (1975), Cervellino (1979), Chattopadhyaya (1976), Chaumeil (1987), Cocco (1972), Collings (1987), Collingwood (1987, 1988), Connor (1983), Cordry & Cordry (1973), Corey (1987), Cornet (1982), Corrie Newman (1985), Crawford (1981), Danneil (1901), Das (1979), Davidson (1933), Delawarde (1967), Dendel (1974), Desrosiers (1982), Detering (1962), Devassy (1964), Dhamija (1966, 1970), Douglas (1935, 1937, 1940), Douglas & D'Harcourt (1941), Drucker et al. (1969), Dürr (1978), Dunsmore (1985), Dusenbury (1983), D'Azevedo (1986), D'Harcourt (1940, 1948), Ellis & Walpole (1959), Ellis (1980), Elsasser (1978), Emmons (1903), Engelbrecht (1986), Espejel & Català Roca (1978), Etienne-Nugue (1982, 1982, 1984, 1985), Farrand (1975), Fejos (1943), Feldman & Rubinstein (1986), Fenelon-Costa & Malhano (1986), Fernandez Distel (1983), Fischer & Mahapatra (1980), Forde (1931), Foss (1978), Fowler (1989), Fowler & Dawson (1986), Fowler & Matley (1979), Fox (1978), Frame (1989), Freyvogel (1959), Gass & Lozado (1985), Geary (1987), Gettys (1984), Gifford (1931-33), Gluck & Gluck (1974), Goddard (1931, 1934), Goggin (1949), Gowd (1965), Gräbner (1909, 1913), Green Gigli et al. (1974), Grosset (1978), Grünberg (1967), Guhr & Neumann (1982), Guss (1989), Haas (1970), Haberland (1963), Haberland (1979), Haeberlin & Teit (1928), Hald (1962), Hames (1976), Hartmann (1966, 1971, 1972), Harvey & Kelly (1969), Hauser-Schäublin (1989), Heathcote (1976), Heermann (1989), Heissig & Müller (1989), Heizer (1987), Henking (1957), Henley & Mattei-Muller (1978), Henninger (1971), Herle (1990), Herzog (1985), Higuera (1987), Hissink & Hahn (1984, 1989), Hobi (1982), Hodge (1982), Holm & Reid (1975), Holter (1983), Houlihan et al. (1987), Houwald, von (1990), Idiens (1990), Jager-Gerlings (1952), James (1903), Jensen (1971), Jones (1983), Jones (o.J.), Kasten (1990), Kaudern (1935), Keller (1988), Kelly (1930, 1932), Kelly & Fowler (1986), Kenagy et al. (1987), Kensinger (1975), Keppel (1984), Kissel (1916), Klausen (1957), Koch (1961, 1969, 1969), Koch & König (1956), Koch-Grünberg (1909, 1923), Kogan (1985), Kooijman (1959), Kremser & Westhart (1986), Kroeber (1905), Krucker (1941), Kuhn (1980), Kussmaul & Snoy (1980), La Pierre (1984), Lambrecht (1981), Lamster (1926), Lane (1981), Lane (1986), Lantis (1984, 1984), Lehmann (1907, 1912), Leigh & Kerajinan (1989), Leigh-Theisen (1988), Levinsohn (1979, 1980, 1983), Lewis & Lewis (1984), Linden-Museum (1989), Lippuner (1981), Lips (1947), Lismer (1941), Loebèr (1902, 1909, 1914, 1916), Lothrop (1928), Lumholtz (1904), Luz & Schlenker (1974), Lyford (1943), Malkin (1975, 1975, 1975, 1976), Manrique (1969), Mantuba-Ngoma (o.J.), Mapelli Mozzi & Castello Yturbide (1987), Martin (1986), Mason (1912), Mason (1890, 1900, 1904, 1908), Mathews (1983), Matsumoto (1984), Matthews (1894), Mauldin (1977), Mc Clellan & Denniston (1981), Mc Lendon (1981), Mc Lendon & Holland (1979), Melo Taveira (1980), Métraux (1928), Miles & Bovis (1977), Moore (1989), Morrison (1982), Mowat (1989), Müller (1967), Mukharji (1888), Munan (1989), Nabholz-Kartaschoff (1986), Nachtigall (1955), Navajo School of Indian Basketry (1949), Nettinga Arnheim (1977), Nevermann (1960), Newman (1974, 1977), Newton (1981), Nieuwenhuis (1913), Nordenskiöld (1919, 1920, 1924), Ortiz (1979, 1983), Ottovar & Munch-Petersen (1980), Ovalle Fernandez (1982), O'Neale (1932, 1945, 1946, 1986), Palm (1958), Paul (1944), Pelletier (1982), Pendergast (1982, 1987), Pérez de Micou (1984), Petersen (1963), Porter (1988), Pownall (1976), Quick & Stein (1982), Ranjan & Yier (1986), Ray (1984), Reichel-Dolmatoff (1960, 1985), Rendall & Tuohy (1974), Ribeiro (1978, 1980, 1980, 1982, 1982, 1984, 1985, 1985, 1986, 1986, 1986, 1988, 1988, 1989), Richman (1980), Riddell (1978), Riester (1971, 1972), Roberts (1929), Roessel (1983), Rogers & Leacock (1981), Rogers & Smith (1981), Rohrer (1928), Ronge (1982), Roquette-Pinto (1954), Rossbach (1973), Rossie & Claus (1983), Roth (1910, 1918, 1929), Sahashi (1988), Sanoja-Obediente (1960, 1961), Saraf (1987), Sayer (1985), Schindler (1990), Schlesier (1967), Schmidt (1905), Schneebaum (1985), Schneider (1988), Scholz (1967, 1968, 1968), Schultz (1963-65, 1965), Schultz (1981), Schulze-Thulin (1989), Schuster (1962, 1976), Schuster & Schuster (1980, 1981), Schweeger-Hefel (1973/74, 1973/74), Sedlak (1987), Seiler-Baldinger (1987), Sibeth (1990), Sieber (1972, 1981), Signi (1988), Sillitoe (1988), Smith (1978), Solyom & Solyom (1984), Speiser (1925), Speiser (1972, 1985), Spencer (1984), Staub (1936), Streiff (1967), Susnik (1986), Suttles (1990), Swartz (1958), Tada (1986), Tanner (1968, 1982, 1983), Taylor & Moore (1948), Taylor (1984), Torres (1980), Trigger (1978), Trivedi (1961), Trupp (1980), Tschopik (1940), Turnbaugh & Turnbaugh (1986), Underhill (1941, 1941, 1945, 1948), Uplegger (1969), Valentin (1970), Vanstone (1984), Vasco Uribe (1987), Verma (1961), Verswijver (1983), Villegas & Rivera (1982), Wagner (1949), Waite (1987), Wallace (1978), Wardle (1912), Washburn & Crowe (1988), Weber (1986), Weiner & Schneider (1989), Weir (1989), Wells (1982), Weltfish (1930, 1930), Westphal-Hellbusch (1980), Whiteford (1988), Wiedemann (1975), Wilbert (1975), Willoughby (1905), Woolley (1929, 1932), Wright (1977), Yamamoto (1986), Yde (1965), Yoffe (1978), Zaldivar (1982), Zerries (1974, 1980), Zerries & Schuster (1974), Zigmond (1986), Zorn (1980)

Folk Art:
Abadia Morales (1983), Aguirre (o.J.), Albers (1965), Anonym (1928, 1957, 1985, 1985), Aretz (1972, 1977), Ashley (1977, 1986), Bianconi (1965), Burnham (1977), Csernyánsky (1962), Dahl (1987), Eaton (1937), Eddy (1989), Efthymiou-Chatzilakou (1980), Flemming (1923), Frantisek (1960), Freeman (1958), Gabric (1962), Gandert (1963), Gusic (1955), Haberlandt (1912), Häberlin (1907), Herzog (1985), Horvàth & Werder (1978), Hugger (1967), Kuhar (1970), Kurrick (1932), Leontidi (1986), Linden-Museum (1989), Lippuner (1981), Marková (1962), Martin (1984), Meyers & & Co. (o.J.), Meyer- Heisig (1956), Müller (1948), Munksgaard (1980), Musée d'Art (1984), Nixdorff (1977, 1977), Nordiska Museet (1984), Palotay (o.J.), Paulis (1923), Pelanzy & Català (1978), Pellaton-Chable (1987), Petrasch (1970), Reichelt (1956), Rodel (1949), Rosengarten (1986), Rossbach (1973), Schier (1951), Schier & Simon (1975), Schneider (1975), Seeberger (1987), Sonderausstellung des Steirischen Bauernmuseums (1976), Suter (1978), Teleki (1975), Tucci (1963), Václavík (1956), Valonen (1952), Weber (1979), Weiner & Schneider (1989), Will (1978), Wright (1977)

Archaeology:
Adovasio (1977, 1980, 1986), Adovasio & Maslowski (1980), Albers (1965), Alfaro Giner (1984), Bedaux & Bolland (1989), Bird & Bellinger (1954), Bird et al. (1981), Bluhm (1952), Brommer et al. (1988), Brown (1981), Cardale de Schrimpff (1978, 1987), Cardale de Schrimpff & Falchetti de Sáenz (1980), Clements-Scholtz (1975), Csalog (1965), Dawson (1979), Dellinger (1936), Disselhoff (1967, 1981), D'Azevedo (1986), D'Harcourt (1934, 1948, 1948, 1962, 1974), Egloff (1984), Eisleb (1975), Engel (1960, 1963), Feldtkeller & Schlichtherle (1987), Forbes (1956), Furger & Hartmann (1983), Gaitzsch (1986), Geijer (1938), Grant (1954), Grieder et al. (1988), Hald (1950), Harner (1979), Harvey (1975), Henshall (1950), Holmes (1889), Hundt (1969, 1980), Kent Peck (1954, 1957, 1983), Kidder & Guernsey (1919, 1921), King (1965, 1979), Kroeber (1937, 1944), Lambert & Ambler (1961), Lapiner (1976), Laurencich-Minelli & Ciruzzi (1981), Lavalle, de & Lang (1980), Lothrop & Mahler (1957), Loud & Harrington (1929), Lucas (1948), Lynch (1980), Martin et. al. (1954), Massey & Osborne (1961), Mc Neish et al. (1967), Meyer (1987), Millán de Palavecino (1957, 1966), Mohr & Sample (1955), Morris (1975), Ortiz (1979), O'Neale (1942), O'Neale & Bacon (1949), Perini (1990), Pestalozzianum (1990), Petrucci (1982), Plazas de Nieto (1987), Prümers (1989, 1990), Rast (1990, 1991), Rolandi (1981, 1985), Rydén (1955), Schaar & Delz (1983), Schlabow (1976), Schulze-Thulin (1989), Seipel (1989), Singer et al. (1954-57), Spahni (1967), Steward (1937), Sylwan (1941), Taylor (1966), Turnbaugh & Turnbaugh (1986), Ulloa (1985), Van Stan (1959), Vogt (1937), Walton (1989), Washburn & Crowe (1988), Wassén (1972), Weiner & Schneider (1989), Weitlaner-Johnson (1971), Weltfish (1930, 1932), Whitford (1943), Willey & Corbett (1954)

Collections:
Aguirre (o.J.), American Indian Basketry Magazine (1979), Anderson (1978), Anonym (1964), Boulay (1990), Branford (1984), Brommer et al. (1988), Bühler et al. (1972), Corey (1987), Dürr (1978), Eisleb (1975), Fowler & Matley (1979), Genoud (1981), Grünberg (1967), Guhr & Neumann (1982), Gusic (1955), Hartmann (1952), Hauser-Schäublin (1989), Heathcote (1976), Heermann (1989), Hobi (1982), Iklé (1935), Iklé & Vogt (1935), Kahlenberg (1976), Kundegraber (1976), Laurencich-Minelli & Ciruzzi (1981), Lavalle, de & Lang (1980), Linden-Museum (1989), Mapelli Mozzi & Castello Yturbide (1987), Meyer (1987), Museum für Völkerkunde Basel (1970), Nixdorff (1977), Okada (1958), Petrucci (1982), Rabineau (1975), Riester (1971), Schlabow (1976), Schneider (1975), Schulze-Thulin (1989), Seiler-Baldinger (1987), Signi (1988), Start (1948), Sonderausstellung des Steirischen Bauernmuseums (1976), Streiff (1967), Tenri Sankokan Museum (1981), Verswijver (1983), Waite (1987), Weber (1986), Zerries (1980)

Working Instructions:
American Indian Basketry Magazine (1979), Anonym (1964), Anquetil (1979), Arbeit (1990), Atwater (1976), Barker (1973), Barkow (1983), Barnes & Blake (1976), Belash (1936), Belen (1952), Blanchard (1937), Brotherton (1977), Burgess (1981), Cahlander (1980), Cahlander & Cason (1976), Caulfeild & Saward (1882), Chamberlain & Crookelt (1974), Churcher & Gloor (1986), Corrie Newman (1985), De Leon (1978), Dendel (1974), Dillmont, de (o.J., 1902, 1910), Donner & Schnebel (1913), Finckh-Haelsing (o.J.), Floses (1960), Gallinger-Tod & Benson (1975), Georgens & Von Gayette Georgens (o.J.), Glashauser & Westfall (1976), Hald (1975), Hartung (1963), Heinze (1969), Huber & Stöcklin (1977), Kunz (1980), La Plantz (1982), Lammèr (1975), Martin (1986), Mas (1978), Mooi (1974), Navajo School of Indian Basketry (1949), Osornio Lopez (1938), Pestalozzianum (1990), Pownall (1976), Speiser (1983), Thümmel (o.J.), Tiesler (1980), Voshage (1910), Widmer (o.J.), Will (1978), Wright (1977), Zechlin (1966), Zorn (1980), Zschorsch & Wallach (1923)

Films:
Baer (1973, 1977), Hugger (1967), Koch (1969, 1969), Kussmaul & Snoy (1980), Luz & Schlenker (1974), Malkin (1975, 1975, 1975, 1976), Schier & Simon (1975), Schlesier (1967), Scholz (1967, 1968, 1968), Schultz (1963-65, 1965), Schultz (1981), Schuster (1962), Schuster & Schuster (1980, 1981), Schweeger-Hefel (1973/74), Suter (1978), Trupp (1980), Zerries (1974)

General, Historical:
Chattopadhyaya (1976), Douglas & D'Harcourt (1941), Kelsey & Osborne, de Jongh (1939), Kok (1979), Laufer (1925), Lübke (1969), Müller & Brendler (1958), Nevermann (1960), Oka (1982), Okada (1958), Schneebaum (1985), Schuette (1963), Seiler-Baldinger (1986), Underhill (1941, 1941), Wirz (1955)

Warp Methods

Classification:
Bühler (1938), Bühler & Bühler-Oppenheim (1948), Burnham (1980), Cahlander (1980), Collingwood (1964, 1968, 1974), Crowfoot (1954), Emery (1966), Larsen (1986), Leroi-Gourhan (1943), Oppenheim (1942), Ribeiro (1986), Seiler-Baldinger (1979, 1991), Tanavoli (1985), Vogt (1935)

Analysis:
Acar (1975), Acar (1983), Albers (1965), Amano & Tsunoyama (1979), Anton (1984), Azadi & Andrews (1985), Bergman (1975), Bird (1979), Bird & Bellinger (1954), Bird & Skinner-Dimitrijevic (1974), Birrel (1959), Bolland (1989), Broholm & Hald (1935), Broudy (1979), Burnham (1980), Cahlander (1980), Caspar (1975), Castle (1977), Caulfeild & Saward (1882), Collingwood (1974), Crawford (1915-16), Crowfoot (1985), Crowfoot (1977),

Crowfoot (1954), Disselhoff (1981), Dombrowski (1976), Dombrowski & Pfluger-Schindlbeck (1988), D'Harcourt (1934, 1960, 1962), Eiland (1979), Emmons & Boas (1907), Engel (1963), Farke (1986), Feldman (1986), Feltham (1989), Fernandez Distel (1983), Frame (1981, 1986), Fraser-Lu (1988), Gervers (1977), Gittinger (1971, 1989), Grieder (1986), Grieder et al. (1988), Haebler (1919), Hald (1950), Hecht (1989), Hissink & Hahn (1984, 1989), Hodges (1965), Hyslop & Bird (1985), Kent Peck (1954, 1957), King (1965), Koch-Grünberg (1923), Konieczny (1979), La Baume (1955), Landreau & Pickering (1969), Larsen (1986), Lothrop & Mahler (1957), Mc Neish et al. (1967), Mead (1968), Millán de Palavecino (1960), Mirambell & Martínez (1986), Nabholz-Kartaschoff (1979), Nabholz-Kartaschoff & Näf (1980), Nevermann (1932, 1938), Nooteboom (1948), Nordenskiöld (1919, 1920, 1924), Oppenheim (1942), O'Neale (1942, 1945), O'Neale & Kroeber (1937), Pendergast (1987), Pestalozzianum (1990), Pownall (1976), Prümers (1989), Reath & Sachs (1937), Reswick (1985), Ribeiro (1986, 1986), Riester (1971), Rodee (1987), Roquette-Pinto (1954), Roth (1910, 1918), Rowe (1984), Rutt (1987), Sayer (1988), Schaar & Delz (1983), Schlabow (1976), Schmidt (1905), Schuster (1976), Siewertsz van Reesema (o.J.), Sillitoe (1988), Skinner (1986), Smith (1975), Speiser (1974, 1983), Stoltz Gilfoy (1987), Sylwan (1941), Tanavoli (1985), Tanner (1968), Tattersall (1927), Taullard (1949), Topham (1981), Treiber-Netoliczka (1970), Tsunoyama (1980), Ullemeyer & Tidow (1973), Underhill (1948), Villegas & Rivera (1982), Vogt (1935, 1937), Weitlaner-Johnson (1950, 1976), Wertime (1979), Willey & Corbett (1954), Willoughby (1910), Wilson (1979), Ziemba & Abdulkadir (1979)

Ethnography:

Acar (1983), Adovasio & Maslowski (1980), Albers (1965), Amar & Littleton (1981), Anderson (1978), Aretz (1977), Azadi & Andrews (1985), Baer (1960), Barrow (1962), Bidder (1964), Bighorse & Bennett (1978), Bird (1979), Bolland (1989), Brandford (1977), Buck (1911, 1924), Câmara Cascudo, da (1959), Cardale de Schrimpff (1972, 1977), Caspar (1975), Chantreaux (1946), Cocco (1972), Crowfoot (1943), Danneil (1901), Deuss (1981), Dombrowski (1976), Dombrowski & Pfluger-Schindlbeck (1988), Duby & Blom (1969), Feltham (1989), Fernandez Distel (1983), Fischer & Shah (1970, 1970), Forelli & Harries (1977), Fraser-Lu (1988), Gayton (1948), Gervers (1977), Gittinger (1971, 1975, 1989), Grosset (1978), Grossmann (1955), Haberland (1979), Haebler (1919), Hartmann (1972), Hecht (1989), Heizer (1987), Henking (1957), Herzog (1985), Hissink & Hahn (1984, 1989), Holm & Reid (1975), Indianapolis Museum of Art (1976), James (1971, 1974), Kaeppler (1978), Kahlenberg & Berlant (1976), Kaufmann (1989), Kenagy et al. (1987), Kent Peck (1940, 1961), Kidder (1935), King (1977), Kissel (1928), Koch-Grünberg (1923), Konieczny (1979), Kooijman (1959), Landreau (1973, 1978), Landreau & Pickering (1969), Landreau & Yoke (1983), Lindblom (1928), Lyford (1943), Mead (1945), Mead (1968, 1969), Miller (1988), Moschner (1955), Nabholz-Kartaschoff (1979), Nestor (1987), Nevermann (1938), Newton (1974), Nooteboom (1948), Nordenskiöld (1919, 1920, 1924), Ottaviano de (1974), O'Neale (1945), Pendergast (1987), Pownall (1976), Reichel-Dolmatoff (1946), Reinhard (1974), Reswick (1985), Ribeiro (1978, 1980, 1983, 1985, 1986, 1986, 1989), Riester (1971, 1972), Rodee (1987), Rogers (1983), Roquette-Pinto (1954), Roth (1910, 1918), Rowe (1977), Rutt (1987), Samuel (1982), Sanoja-Obediente (1961), Sayer (1985, 1988), Schmidt (1905), Scholz (1967), Schultz (1963, 1964), Schulze-Thulin (1989), Schuster (1962, 1962, 1976), Signi (1988), Sillitoe (1988), Smith (1975), Stoltz Gilfoy (1987), Susnik (1986), Suttles (1990), Tanavoli (1985), Tanner (1968), Taullard (1949), Topham (1981), Underhill (1948), Villegas & Rivera (1982), Vreeland (1974), Washburn & Crowe (1988), Weitlaner-Johnson (1950, 1956, 1976, 1977), Wertime (1979), Wheat (1977), Wiedemann (1979), Willoughby (1910), Wilson (1979), Zerries & Schuster (1974), Ziemba & Abdulkadir (1979)

Folk Art:

Albers (1965), Aretz (1972, 1977), Collin (1924), Dahrenberg (1936), Gabric (1962), Gervers (1977), Herzog (1985), Meyer-Heisig (1956), Millán de Palavecino (1952), Nixdorff (1977), Palotay & Ferenc (1934), Plá (1990), Preysing (1987), Rutt (1987), Schneider (1975), Sheltman (1922), Smolková (1904), Tkalcic (1929), Treiber-Netoliczka (1970), Vuia (1914), Wilson (1979)

Archaeology:

Adovasio & Maslowski (1980), Albers (1965), Alfaro Giner (1984), Amano & Tsunoyama (1979), Amsden (1932), Anton (1984), Beckwith (1959), Bedaux & Bolland (1989), Bennett & Bird (1960), Bergman (1975), Bird (1952), Bird & Bellinger (1954), Bird & Mahler (1952), Bird & Skinner-Dimitrijevic (1974), Bollinger (1983), Bourguet, du (1964), Broholm & Hald (1935,. 1940, 1948), Cardale de Schrimpff (1977, 1987), Collin (1924), Collingwood (1974), Conklin (1971, 1975), Crowfoot (1985), Crowfoot (1977), Dahrenberg (1936), Dellinger (1936), Disselhoff (1967, 1981), Dwyer (1979), D'Harcourt (1934, 1962, 1974), Egger (1964), Eisleb (1964), Eisleb & Strelow (1965), Engel (1960, 1963), Feldman (1986), Feldtkeller & Schlichtherle (1987), Feltham (1989), Frame (1981, 1982, 1986), Garaventa (1979), Gazda et al. (1980), Geijer (1938), Gervers (1977), Grieder (1986), Grieder et al. (1988), Hald (1950), Hecht (1989), Heizer & Weitlaner-Johnson (1953), Hellervik (1977), Hoffmann & Burnham (1973), Hoffmann & Traetteberg (1959), Holmes (1889), Horn (1968), Hyslop & Bird (1985), Jenkins & Williams (1987), Kent Peck (1954, 1957), Kidder & Guernsey (1919), King (1965, 1968, 1969, 1983), King & Gardner (1981), Laurencich-Minelli & Ciruzzi (1981), Lehmann & Bültzingslöwen, von (1954), Lindberg (1964), Lothrop & Mahler (1957), Lynch (1980), Mc Neish et al. (1967), Means (1932), Millán de Palavecino (1960), Mirambell & Martínez (1986), Moseley & Barrett (1969), Nevermann (1932), O'Neale (1942), Pestalozzianum (1990), Peter (1976), Pfister (1934), Pittard (1946), Prümers (1983, 1989), Rast (1990, 1991), Rosenberg & Haidler (1980), Rowe (1972, 1977, 1979, 1984), Rutt (1987), Schaar & Delz (1983), Schinnerer (1891), Schlabow (1958, 1976, 1983), Schoch (1985), Schulze-Thulin (1989), Siewertsz van Reesema (o.J., 1920), Skinner (1986), Stone (1987), Sylwan (1941), Taullard (1949), Thurmann & Williams (1979), Tsunoyama (1966), Ullemeyer & Tidow (1973), Ulloa (1985), Van Stan (1964), Vogt (1937), Vreeland (1974, 1977), Washburn & Crowe (1988), Weitlaner-Johnson (1950, 1967, 1976), Wey (1990), Whitford (1943), Willey & Corbett (1954), Wilson (1979), Wyss (1990)

Collections:

Amano & Tsunoyama (1979), Amar & Littleton (1981), Anderson (1978), Barten (1976), Boralevi & Faccioli (1986), Bourguet, du (1964), Egger (1964), Enderlein (1986), Landreau (1978), Landreau & Pickering (1969), Laurencich-Minelli & Ciruzzi (1981), Nixdorff (1977), Peter (1976), Preysing (1987), Ramos & Blasco (1976), Reath & Sachs (1937), Riester (1971), Schlabow (1976),

Schneider (1975), Schürmann (o.J.), Schulze-Thulin (1989), Signi (1988), Stoltz Gilfoy (1987), Straka & Mackie (1978), Tattersall (1927), Tsunoyama (1966, 1980)

Working Instructions:
Atwater (1976), Bighorse & Bennett (1978), Cahlander (1980), Caulfeild & Saward (1882), Collingwood (1974), Dillmont, de (o.J.), Gerhardt-Wentzky (1984), Gerhardt-Wenzky (o.J.), Grostol (1932), Hartung (1963), Johnson (1949), Mead (1968), Niedner & Weber (1915), Nilsson (1928), Pestalozzianum (1990), Pownall (1976), Reijnders-Baas (1988), Smith (1975), Speiser (1974, 1983)

Films:
Scholz (1967), Schultz (1963), Schuster (1962, 1962)

General, Historical:
Aga-Dglu (1941), Beattie (1971), Biggs (1983), Black (1985), Black & Loveless (1977), Boralevi & Faccioli (1986), Boyd (1974), Eiland (1979), Flint (1974), Gans-Ruedin (1971), Gazda et al. (1980), Horn (1968), Muthmann (1977), Schürmann (o.J.), Seiler-Baldinger (1986), Straka & Mackie (1978), Sylwan (1928), Victoria and Albert Museum (1931)

Tapestry

Classification:
Burnham (1980), Emery (1966), Seiler-Baldinger (1979, 1991)

Analysis:
Acar (1975), Acar (1983), Amano & Tsunoyama (1979), Amsden (1934), Baerlocher (1978, 1978), Bauspack (1983), Birrel (1959), Brommer et al. (1988), Burnham (1980), Collingwood (1987, 1988), Cootner (1981), Disselhoff (1981), Dombrowski & Pfluger-Schindlbeck (1988), Egloff (1976), Feltham (1989), Fisher & Bowen (1979), Fox (1978), Geijer (1979), Gervers (1977), Jager-Gerlings (1952), Justin (1980), Kahlenberg & Berlant (1976), King (1965), Kroeber & Wallace (1954), Kümpers (1961), Landreau & Pickering (1969), Lothrop & Mahler (1957), Means (1925), Mellaart & Hirsch (1989), Mirambell & Martínez (1986), Museo Chileno (1989), Nabholz-Kartaschoff & Näf (1980), Nevermann (1932), Nylén (1969), O'Neale & Kroeber (1930, 1937), Petsopoulos (1980), Prümers (1990), Ramos & Blasco (1977), Rapp & Stucky (1990), Reswick (1985), Schaar & Delz (1983), Segal et al. (1973), Taullard (1949), Van Stan (1958, 1967), Willey & Corbett (1954), Ziemba & Abdulkadir (1979)

Ethnography:
Acar (1983), Amar & Littleton (1981), Amsden (1934), Andrews (o.J.), Balbino Camposeco (1983), Blomberg (1988), Brandford (1977), Cohen (1982), Collingwood (1987, 1988), Dockstader (1978, 1987), Dombrowski & Pfluger-Schindlbeck (1988), Douglas & D'Harcourt (1941), Dutton (1961), Eggebrecht (1979), Feltham (1989), Fisher & Bowen (1979), Fox (1978), Frauenknecht & Frantz (1975), Frost (1977), Getzwiller (1984), Gisbert & Arze (1987), Gluck & Gluck (1974), Goetz (1952), Haegenbart (1982), Herrli (1985), Housego (1978), Jager-Gerlings (1952), James (1971, 1974), James (1988), Justin (1980), Kahlenberg & Berlant (1972), Kenagy et al. (1987), Kent Peck (1961, 1985), Kiewe (1952), King (1977), Klingmüller & Münch (1989), Kümpers (1961), Landreau (1973, 1978), Landreau & Pickering (1969), Matsumoto (1984), Mellaart & Hirsch (1989), Montell (1925), Myers (1989), Osborne, de Jongh (1964), Payne Hatcher (1967), Pendelton (1974), Petsopoulos (1980), Philip Stoller (1977), Reichard (1936, 1974), Reinhard (1974), Renne (1986), Reswick (1981, 1985), Riboud (1989), Rodee (1977, 1981), Roessel (1983), Schevill (1986), Schulze-Thulin (1989), Segal Brandford (1977), Taullard (1949), Washburn & Crowe (1988), Wegner (1974), Weir (1976), Wells (1969), Wheat (1984), Whitaker (1986), Wiet (1935), Wissa (1972), Zick- Nissen (1968), Ziemba & Abdulkadir (1979)

Folk Art:
Egloff (1976), Geijer (1972), Hicks (1976), Klingmüller & Münch (1989), Millán de Palavecino (1957), Montell (1925), Nylén (1969), Petrasch (1970), Petrescu (1967), Vergara Wilson (1988)

Archaeology:
Amano & Tsunoyama (1979), Baerlocher (1978, 1978), Bajinski & Tidhar (1980), Beckwith (1959), Bellinger (1952, 1954, 1962), Bird (1964), Bird et al. (1981), Bourguet, du (1964), Brommer et al. (1988), Cortes Moreno (1987), Coulin-Weibel (1952), Disselhoff (1967, 1981), D'Harcourt (1936), Egger (1964), Einstein (1922), Eisleb (1964), Feltham (1989), Flemming (1957), Forbes (1956), Frame (1990), Garaventa (1981), Gazda et al. (1980), Gervers (1977), Jaekel-Greifswald (1911-12), Jaques (1963), Kendrick (1922, 1924), King (1965), Krafft (1956), Kroeber & Wallace (1954), Lapiner (1976), Lavalle, de & Lang (1980), Lothrop & Mahler (1957), Maurer (1951), Means (1925, 1927, 1930), Mellaart & Hirsch (1989), Millán de Palavecino (1941), Mirambell & Martínez (1986), Murra (1962), Museo Chileno (1989), Nauerth (1978), Nevermann (1932), Oakland (1986), O'Neale (1933), O'Neale & Kroeber (1930), Peter (1976), Pleyte (1900), Prümers (1990), Ramos & Blasco (1977), Renner (1974, 1985), Renner-Volbach (1988), Riboud (1989), Rowe (1972, 1978, 1979), Rowe (1979), Sawyer (1963, 1966), Schaar & Delz (1983), Schmidt (1910, 1911), Schulze-Thulin (1989), Segal et al. (1973), Shurinova (1967), Stone (1987), Taullard (1949), Turner (1971), Van Stan (1958, 1961, 1964, 1964, 1967), Wace (1944, 1954), Washburn & Crowe (1988), Wassén (1972), Willey & Corbett (1954), Zaloscer (1962)

Collections:
Amano & Tsunoyama (1979), Amar & Littleton (1981), Andrews (o.J.), Blomberg (1988), Boralevi & Faccioli (1986), Bourguet, du (1964), Brommer et al. (1988), Cerny (1975), Cootner (1981), Coulin-Weibel (1952), Egger (1964), Enderlein (1986), Flemming (1957), Frame (1990), Gruber (1990), Haegenbart (1982), Harmsen (1977), Herrli (1985), Jaques (1963), Kahlenberg & Berlant (1976), Kendrick (1924), Kiewe (1952), Landreau (1978), Landreau & Pickering (1969), Lavalle, de & Lang (1980), Means (1927), Museo Chileno (1989), Nauerth (1978), Peter (1976), Renne (1986), Renner (1974, 1985), Renner-Volbach (1988), Rodee (1977), Schulze-Thulin (1989), Van Stan (1967), Wace (1944), Zick- Nissen (1968)

Working Instructions:
Pendelton (1974), Reichard (1974)

Film:
Egloff (1976)

General, Historical:
Aga-Dglu (1941), Black (1985), Black & Loveless (1979), Boralevi

& Faccioli (1986), Douglas & D'Harcourt (1941), Forman & Wasseff (1968), Frauenknecht & Frantz (1975), Gans-Ruedin (1971), Gazda et al. (1980), Gombos (1980), Hubel (1972), Jarry (1976), Kadow (1973), Muthmann (1977), Pianzola & Coffinet (1971), Sylwan (1928), Victoria and Albert Museum (1931)

Half-weaving

Classification:

Bühler & Bühler-Oppenheim (1948), Bühler-Oppenheim (1947), Oppenheim (1942), Seiler-Baldinger (1979, 1991), Seiler-Baldinger & Ohnemus (1986)

Analysis:

Brommer et al. (1988), Collingwood (1987, 1988), Kent Peck (1957, 1983), Lamb (1984), Nordenskiöld (1924), Oppenheim (1942), Schaar & Delz (1983)

Ethnography:

Cardale de Schrimpff (1972), Collingwood (1987, 1988), Desrosiers (1980), Dürr (1978, 1989), Lamb (1984), Ling Roth (1920), Nordenskiöld (1924), Ohnemus (1989), Schmidt (1907), Seiler-Baldinger & Ohnemus (1986), Simon (1989)

Archaeology:

Brommer et al. (1988), Kent Peck (1957, 1983), Schaar & Delz (1983)

Collections:

Brommer et al. (1988), Dürr (1978)

Film:

Ohnemus (1989), Simon (1989)

Weaving

Classification:

Bühler (1938, 1943, 1972), Bühler & Bühler-Oppenheim (1948), Bühler-Oppenheim (1947), Burnham (1980), Collingwood (1968), Crowfoot (1954), Emery (1966), Larsen (1986), Leroi-Gourhan (1943), Ling Roth (1934), Oppenheim (1942), Praeger (1986), Ribeiro (1986, 1986), Rowe (1984), Schams (o.J.), Schnegelsberg (1971), Seiler-Baldinger (1979, 1991), Tanavoli (1985), Vial (1986)

Analysis:

Albers (1952, 1965), Amano & Tsunoyama (1979), Amsden (1934), Anonym (1957), Anquetil (1977), Anton (1984), Aronson (1989), Baerlocher (1978), Barendse & Lobera (1987), Bel & Ricard (1913), Bellinger & Kühnel (1952), Bender-Jorgensen (1986), Bergman (1975), Bianchi et al. (1982), Bird & Bellinger (1954), Birrel (1959), Bluhm (1952), Bolland (1970, 1975, 1977, 1979), Boser-Sarivaxévanis (1972, 1972, 1975, 1980), Braulik (1900), Brauns & Löffler (1986), Brigham (1974), Broholm & Hald (1935), Brommer et al. (1988), Broudy (1979), Buck (1944), Bühler (1943), Bühler & Ramseyer-Gygi (1975), Bühler et al. (1972), Burnham (1977, 1980, 1981, 1986), Cahlander & Baizerman (1985), Cahlander & Cason (1976), Cahlander et al. (1978), Campbell & Pongnoi (1978), Castle (1977), Caulfeild & Saward (1882), Cheesman (1988), Chertudi & Nardi (1960, 1961), Christensen (1979), Claerhout & Bolland (1975), Collingwood (1982, 1987, 1988), Conklin (1979), Cootner (1981), Cordry & Cordry (1973), Cornet (1982), Crawford (1915-16), Crowfoot (1985), Crowfoot (1977), Crowfoot (1939, 1948/49, 1954), Desrosiers (1986), Deuss (1981), Disselhoff (1981), Dombrowski (1976), Dombrowski & Pfluger-Schindlbeck (1988), Donat (1899), Durand-Forest (1966), D'Harcourt (1934, 1960), Egloff (1976), Eisleb (1975), Ephraim (1904), Etienne-Nugue (1985), Farke (1986), Feldman & Rubinstein (1986), Feltham (1989), Fisher & Bowen (1979), Flemming (1923), Fox (1978), Franquemont (1983), Fraser-Lu (1988), Frey (1955), Furger & Hartmann (1983), Gallinger-Tod & Couch del Deo (1976), Geijer (1979, 1982), Gervers (1977), Gittinger (1971, 1989), Gordon (1980), Gräbner (1922), Grieder (1986), Grünberg (1967), Hagino & Stothert (1983), Hald (1950, 1980), Hansen (1990), Hecht (1989), Heissig & Müller (1989), Henshall (1950), Hentschel (1937), Hissink & Hahn (1984, 1989), Hodges (1965), Hoffmann (1964), Hundt (1969, 1980), Hyslop & Bird (1985), Innes (1959), Jager-Gerlings (1952), Jaques & Wencker (1967), Jasper & Pirngadie (1912-16), Jelmini & Clerc-Junier (1986), Johl (1924), Jongh, de (1985), Justin (1980), Kahlenberg & Berlant (1976), Kalter (1983), Kauffmann (1937), Kent Peck (1941, 1954, 1957), King (1965, 1979), Klein (1961), Knottenbelt (1983), Konieczny (1979), Koob (1979), Krishna (1966), Kroeber & Wallace (1954), Kümpers (1961), La Baume (1955), Laczko (1979), Lamb (1975, 1984), Lamb & Lamb (1975), Landreau & Pickering (1969), Larsen (1986), Lehmann-Filhes (1901), Lewis & Lewis (1984), Linder (1967), Lipton (1989), Loir (1935), Lorenz (1980), Lorenzo (1933), Lothrop (1928), Lothrop & Mahler (1957, 1957), Mannová (1972), Mason (1901), Mc Neish et al. (1967), Means (1925), Meisch (1986), Menzel (1973), Meurant & Tunis (1989), Millán de Palavecino (1960), Mirambell & Martínez (1986), Museo Chileno (1989), Nabholz-Kartaschoff (1979), Nachtigall (1955), Nevermann (1938), Newman (1974, 1977), Niessen (1989), Noppe & Castillon, du (1988), Nordenskiöld (1920), Nylén (1969), Oppenheim (1942), Osborne (1965), O'Neale (1942, 1945, 1946), O'Neale & Clark (1948), O'Neale & Kroeber (1930, 1937), Pancake & Baizerman (1981), Pestalozzianum (1990), Ponting & Chapman (1980), Prümers (1989, 1990), Ramos & Blasco (1977), Reath & Sachs (1937), Reswick (1985), Ribeiro (1986, 1986), Riboud & Vial (1970), Riesenberg & Gayton (1952), Riester (1971), Rodee (1987), Roth (1918), Rowe (1975, 1984, 1984), Roy (1979), Rutt (1987), Sanoja Obediente (1979), Sayer (1988), Schaar & Delz (1983), Schaedler (1987), Schlabow (1957, 1976), Segal et al. (1973), Seiler-Baldinger (1987), Selvanayagam (1990), Sharma (1968), Signorini (1979), Simpson & Weir (1932), Snow & Snow (1973), Sonday (1979), Sonday & Kajitani (1971), Standigel (1975), Stanková (1989), Stanley (1983), Stoltz Gilfoy (1987), Stout (1976), Sylwan (1941), Tanavoli (1985), Taullard (1949), Textilmuseum Krefeld (1978), Topham (1981), Tsunoyama (1980), Tunis & Meurant (1989), Ullemeyer & Tidow (1973), Underhill (1945, 1948), Van Stan (1967), Veiga de Oliveira & Galhano (1978), Veltman & Fischer (1912), Vial (1976, 1980, 1986, 1986), Villegas & Rivera (1982), Vogt (1937), Vollmer (1977), Voskresensky & Tikhonov (1936), Walton (1989), Weitlaner-Johnson (1976, 1979), Wertime (1979), Willey & Corbett (1954), Wilson (1979), Wulff (1966), Zechlin (1966), Zumbühl (1988)

Ethnography:

Adams (1984), Adams (1969, 1971, 1977, 1978, 1989), Adelson & Tracht (1983), Adovasio & Maslowski (1980), Agthe (1975), Ahmed (1967), Albers (1965), Ali (1900), Alman (1960), Amborn

(1990), Amsden (1934), Anand (1974), Anderson (1978), Ankermann (1922), Anonym (1944, 1956, 1965), Archambault (1988), Aretz (1977), Aronson (1982, 1986, 1989), Baer & Seiler-Baldinger (1989), Bailey (1947), Ball (1924), Baranowicz, de & Bernheimer (1957), Barker (1985), Barnes (1987, 1989), Bayley Willis (1987), Beals (1969), Becker-Donner (1968), Bedford (1974), Bel & Ricard (1913), Bellinger (1961), Ben-Amos (1978), Berin (1978), Bhavani (1968), Bhushan (1985), Bianchi et al. (1982), Billeter (o.J., o.J.), Bird (1960, 1979), Bird & Skinner-Dimitrijevic (1964), Bjerregaard (1977, 1979), Blinks (1960, 1979), Blomberg (1988), Bolinder (1925), Bolland (1956, 1970, 1971, 1975, 1977, 1979), Bombay Government (o.J.), Borgatti (1983), Boser-Sarivaxévanis (1972, 1972, 1972, 1975, 1980), Boyd (1964), Boyer (1983), Brauns & Löffler (1986), Braunsberger de Solari (1983), Breguet & Martin (1983), Bubolz-Eicher (o.J.), Buck (1944), Bühler (1943, 1947, 1972), Bühler & Ramseyer-Gygi (1975), Burnham (1962, 1965), Cahlander & Cason (1976), Cahlander et al. (1978), Câmara Cascudo, da (1959), Campbell (1836), Campbell & Pongnoi (1978), Cannizzo (1969), Cardale de Schrimpff (1972, 1977), Cardenas et al. (1988), Cardoso et al. (1988), Carreira (1968), Casagrande (1977), Cervellino (1979), Chantreaux (1941, 1945), Chao (1977), Chattopadhyaya (1963, 1976), Chattopadhyaya (1923), Cheesman (1982, 1988), Chertudi & Nardi (1960, 1961), Chishti & Sanyal (1989), Chor Lin (1987), Christensen (1979), Cisneros (1981), Claerhout & Bolland (1975), Clarke (1938), Claude (1928), Cohen (1957), Cole & Ross (1977), Collingwood (1987, 1988), Combe (1947, 1948), Cook de Leonard et al. (1966), Cordry & Cordry (1940, 1941, 1973), Cornet (1982), Crawford (1916), Cresson & Jeannin (1943), Crowfoot (1943, 1945, 1956), Cuéllar (1977), Dalman (1964), Dalrymple (1984), Damm (1960), Danneil (1901), Deimel (1982), Delgado (1963), Deuss (1981), Devassy (1964), Dhamija (1970, 1985), Dhamija & Jain (1989), Dietrich (1979), Dijk van (1980), Dockstader (1978, 1987), Does, de (o.J.), Dombrowski (1976), Dombrowski & Pfluger-Schindlbeck (1988), Dongerkery (o.J.), Dornheim (1948), Drewal & Pemberton (1989), Dürr (1978), Dunsmore (1983, 1985), Dupaigne (1974), Duponchel (1987), Duque Gomez (1945), Durand-Forest (1966), Durban Art Gallery (1977), Dutton (1961), D'Harcourt (1948, 1970), Easmon (1924), Elmberg (1968), Emery & Fiske (1977, 1979), Engelbrecht (1986), Espejel & Català Roca (1978), Etienne-Nugue (1982, 1982, 1984, 1985), Fauconnier (1980), Feldman & Rubinstein (1986), Feltham (1989), Femenias (1988), Fenton & Stuart-Fox (1976), Fischer (1965), Fischer & Shah (1970, 1970), Fischer et al. (1979), Fisher & Bowen (1979), Forelli & Harries (1977), Foster (1969), Fox (1978), Frame (1983, 1989), Franquemont (1986), Franquemont (1983), Fraser-Lu (1988), Freshley (1979), Galestin et al. (1956), Gardi (1976, 1985), Gardi & Seydou (1989), Gardi (1958), Geirnaert (1989), Gerhards (1987), Gervers (1977), Ghose (1948), Gil del Pozo (1974), Gilfoy (1979), Girault (1969), Gisbert (o.J.), Gisbert & Arze (1987), Gittinger (1971, 1972, 1974, 1979, 1989, 1989), Gluck & Gluck (1974), Goddard (1931), Goetz (1952), Goitein (1955), Goody (1982), Gräbner (1909), Grünberg (1967), Guelton (1989), Guhr & Neumann (1982), Haas (1970), Haberland (1963), Haddon & Start (1982), Hagino & Stothert (1983), Hahn-Hissink (1971), Hailey (1904), Hamilton (1979), Hansen (1960), Hartkamp-Jonxis (1989), Hartkopf (1971), Harvey & Kelly (1969), Hauser-Schäublin & Nabholz-Kartaschoff (1991, 1991), Heathcote (1976), Hecht (1989), Heissig & Müller (1989), Henriksen (1978), Heringa (1989), Hissink & Hahn (1984, 1989), Hitchcock (1985), Hodge (1982), Högl (1980), Holmgren & Spertus (1980), Hooper (1915), Houlihan et al. (1987), Huang & Wenzhao (1982), Imperato (1979), Indianapolis Museum of Art (1976), Irwin (1973, 1978), Jacobs (1983), Jager-Gerlings (1952), James (1971, 1974), James (1988), Jayakar (1962, 1967, 1978), Jingshan (1982), Joplin (1977), Joseph (1978), Justin (1980), Kahlenberg & Berlant (1972), Kalter (1983), Kann (1982), Karsten (1972), Kartiwa (1980, 1982, 1986), Kauffmann (1937, 1963, 1967), Kensinger (1975), Kent Peck (1940, 1941, 1977, 1985, 1989), Khan Majlis (1977, 1984, 1985), Kidder (1935), King (1988), King (1974, 1979), Kissel (1910), Klein (1974, 1979), Klein (1961), Klingmüller & Münch (1989), Knottenbelt (1983), Koch (1973), Koch-Grünberg (1909), Konieczny (1979), Korsching (1980), Kosswig (1967), Kreischer (1907), Krishna (1966), Kron-Steinhardt (1989), Kümpers (1961), Kuhn (1977), Kussmaul & Moos, von (1981), Labin (1979), Laczko (1979), Lakwete (1977), Lamb (1975, 1984), Lamb & Lamb (1975, 1981), Landreau (1978), Landreau & Pickering (1969), Landreau & Yoke (1983), Langewis (1956), Langewis & Wagner (1964), Laquist (1947), Lehmann (1945), Leigh & Kerajinan (1989), Lévi-Strauss (1984), Lewis & Lewis (1984), Lin (1987), Lindahl & Knorr (1975), Lindblom (1928), Ling Roth (1920, 1934), Lipton (1989), Loebèr (1903), Loir (1935), Lorm, de (1938), Lothrop (1928), Lyman (1962), Mac Leish (1940), Mack (1987, 1989), Manderloot (1971), Manndorff & Scholz (1967, 1968), Manrique (1969), Mapelli Mozzi & Castello Yturbide (1987), March (1983), Marschall (1989), Mason (1910), Matthews (1891-92), Maxwell (1990), Mayer Stinchecum (1984), Mc Creary (1975), Mc Kelvy Bird & Mendizábal Losak (1986), Mc Reynolds (1982), Medlin (1983, 1986), Mege Rosso (1990), Meisch (1981), Meisch (1986), Menzel (1973), Merritt (1989), Metha (1970), Métraux (1928), Meurant (1986), Meurant & Tunis (1989), Miller (1979), Miller (1988), Mom Dusdi (1975), Montandon (1934), Montell (1925), Moos, von (1983), Morris (1980), Morton (1981), Moshkova (1970), Mukharji (1888), Munan (1989), Muraoka & Okamura (1973), Murray (1938), Myers (1989), Nabholz-Kartaschoff (1979), Nachtigall (1955, 1963, 1966, 1969), Nambiar (1961, 1964, 1966), Nestor (1987), Nettleship (1970), Nevermann (1938), Newman (1974, 1977), Niessen (1989), Niggemeyer (1952, 1955, 1966), Nooteboom (1958), Nooy-Palm (1980), Noppe & Castillon, du (1988), Nordenskiöld (1920), Nordquist & Aradeon (1975), Olagniers-Riottot (1972), Olschak (1966), Ortiz (1979, 1983), Osborne, de Jongh (1935, 1964, 1965), Ottovar & Munch-Petersen (1980), Ovalle Fernandez (1982), O'Neale (1945, 1946), Palm (1958), Pancake & Baizerman (1981), Pangemanan (1919), Pauly & Corrie (1975), Payne Hatcher (1967), Pelras (1962, 1972), Perani (1979, 1989), Philip Stoller (1977), Picton & Mack (1979), Pleyte (1912), Ploier (1988), Plumer (1971), Polakoff (1982), Ponting & Chapman (1980), Powell (1985), Poynor (1980), Prangwatthanakun & Cheesman (1987), Ramseyer (1987), Rangnekar (1966), Rau (1970), Ravicz & Romney (1969), Ravines (1978), Ray (1989), Redwood (1974), Reichard (1936, 1974), Renne (1986), Reswick (1981, 1985), Ribeiro (1978, 1980, 1980, 1985, 1986, 1986, 1986, 1988), Riboud (1989), Riedinger & Riedinger (1980), Riefstahl (1923), Riesenberg & Gayton (1952), Riester (1971), Rodee (1987), Rodee (1977, 1981), Rodgers (1985), Rodgers-Siregar (1980), Roessel (1983), Rolandi & Pupareli, de (1985), Ronge (1982), Rossie & Claus (1983), Roth (1918), Rouffaer (1902), Rowe (1975, 1977, 1977, 1978, 1981), Roy (1982), Roy (1979), Rutt (1987), Ryesky (1977, 1977), Salomon (1977), Saraf (1987), Saugy (1973), Sayer (1985, 1988), Sayles (1955), Scarce (1988/89), Schaedler (1987), Schermann (1913), Schevill (1986), Schindler (1990), Schmidt-Thome & Tsering (1975), Schneider (1987), Scholz (1967, 1968, 1974, 1974, 1977), Schulze-Thulin (1989), Sedlak (1987), Seiler-Baldinger (1987), Selvanayagam (1990), Sharma (1968), Sharma (1964), Shepherd (1973), Shiroishi Miyagi Prefecture (1946), Sibeth (1990), Sieber (1972,

1987), Siegenthaler (1989), Signorini (1979), Silverman-Proust (1986, 1988, 1989), Siskin (1977), Snoddy-Cuellar (1977), Solyom & Solyom (1979, 1984), Sperlich & Sperlich (1980), Spier (1924), Spring (1989), Stanley (1983), Start (1917), Steinman (1937), Stoeckel (1921-23), Stoltz Gilfoy (1987), Stout (1976), Strupp-Green (1971), Supakar (1985), Susnik (1986), Suwati (1982), Tanavoli (1985), Tanner (1975), Taullard (1949), Therik (1989), Thompson (1983), Tietze (1941), Topham (1981), Torres (1980), Trivedi (1967), Tunis & Meurant (1989), Turnbull (1982), Underhill (o.J., 1945, 1948), University of Singapore Art Museum (1964), Van Gennep (1912, 1914), Vargas (1985), Veltman & Fischer (1912), Verma (1965), Vial (1980, 1985, 1986), Victoria and Albert Museum (1928), Villegas & Rivera (1982), Völger & Weck (1987), Vogelsanger (1980), Vollmer (1977), Vreeland (1979), Wacziarg & Nath (1987), Warming & Gaworski (1981), Washburn & Crowe (1988), Wass & Murnane (1978), Wassermann & Hill (1981), Wassing-Visser (1982), Watkins (1939), Watson-Franke (1974), Weber (1935), Weber (1977), Weigand, de & Weigand, de (1977), Weiner & Schneider (1989), Weir (1970, 1976), Weisswange (1975), Weitlaner-Johnson (1976, 1977, 1979), Wells (1969), Wertime (1979), Westfall (1981), Wheat (1977, 1984), Whitaker (1986), Whiting (1977), Wiedemann (1979), Wiet (1935), Wilson (1979), Wulff (1966), Yorke & Allen (1980), Zebrowski (1989), Zorn (1979), Zumbühl (1988)

Folk Art:

Abadia Morales (1983), Aguirre (o.J.), Albers (1965), Anawalt (1979), Andersen (1980), Anonym (1893, 1957, 1985), Anquetil (1977), Apostolaki (1956), Aretz (1972, 1977), Barendse & Lobera (1987), Barletta (1985), Berbenni (1984), Bodmer (1940), Bouza & Calzada (1977), Bretz (1977), Brunner-Littmann & Hahn (1988), Burnham (1981, 1986), Cardenas et al. (1988), Collin (1924), Cyrus (1956), Dahl (1987), Eaton (1937), Eddy (1989), Egloff (1976), Endrei (1985), Engelstad (1958), Eyk, van (1977), Fink (1979), Flemming (1923), Gehret & Keyser (1976), Geijer (1964, 1972, 1982), Gervers (1977), Gimbatas (1966), Gordon (1980), Grabowicz (1977), Grabowicz & Wolinetz (1981), Gustafson (1980), Haberlandt (1912), Hald (1932), Heikinmäki (1970), Henschen (1943, 1951), Hicks (1976), Hörlèn (1948, 1950), Hoffmann (1958, 1964, 1965, 1979, 1979), Juhasz (1990), Kaukonen (1961), Kerkhoff-Hader (1989), Kimakowicz-Winnicki (1910), King (1988), Klingmüller & Münch (1989), Kurrick (1932), Lechner (1958), Linder (1967), Lonnqvist (1972), Lorenz (1980), Lorenzo (1933), Mannová (1972), Marková (1967), Mayer (1969), Meyer-Heisig (1956), Millán de Palavecino (1957, 1961), Montell (1925), Müller-Christensen (1975), Müller-Peter (1983), Nixdorff (1977), Nordiska Museet (1984), Noss (1966), Nylén (1969), O_tric (1981), Pelanzy & Català (1978), Petrasch (1970), Pocius (1979), Rauter (1969), Reichelt (1956), Rural Industries Bureau (1930), Rutt (1987), Sanoja Obediente (1979), Scarin et al. (1989), Schneider (1975), Shepherd (1943), Shivo (1978), Simpson & Weir (1932), Spirito (1964), Stanková (1975, 1989), Stapeley (1924), Stojanovic (1962), Sturtevant (1977), Svobodová (1975, 1975), Swiezy (1958), Taszycka (1972), Tidow (1978), Tkalcic (1929), Torella Nuibò (1949), Tucci (1963), Ungricht (1917), Václavík (1956), Václavík & Orel (o.J.), Valansot (1986), Veiga de Oliveira & Galhano (1978), Vergara Wilson (1988), Volkart (1907, 1915, 1916), Weiner & Schneider (1989), Wencker (1968), Wilson (1979)

Archaeology:

Adovasio (1975), Adovasio & Maslowski (1980), Albers (1952, 1965), Alfaro Giner (1984), Amano & Tsunoyama (1979), Amsden (1932), Anonym (1944), Anton (1984), Baerlocher (1978), Bajinski & Tidhar (1980), Becker (1981), Bedaux & Bolland (1980, 1981), Bellinger (1952, 1954, 1959, 1959, 1962), Bellinger & Kühnel (1952), Bender-Jorgensen (1986), Bender-Jorgensen & Tidow (1981), Bennett (1935, 1954), Berberian (1941), Bergman (1975), Billeter (o.J.), Bird (1983), Bird & Bellinger (1954), Bird & Skinner-Dimitrijevic (1964), Bird et al. (1981), Bluhm (1952), Bollinger (1983), Braulik (1900), Bray (1987), Broholm & Hald (1935, 1940, 1948), Brommer et al. (1988), Bruce (1986), Cachot (1949), Cammann (1964), Cardale de Schrimpff (1977, 1978, 1987, 1988), Cardale de Schrimpff & Falchetti de Sáenz (1980), Carvajal (1938), Chaves (1984), Cherblanc (1935), Collin (1924), Conklin (1978, 1978, 1979), Cortes Moreno (1987), Coulin-Weibel (1952), Crawford (1916, 1946), Crowfoot (1985), Crowfoot (1977), Crowfoot (1939, 1943, 1947, 1948/49), Crowfoot & Davies (1941), Dawson (1979), Dimand (1930), Disselhoff (1967, 1981), Durand-Forest (1966), Dwyer (1979), D'Harcourt (1934, 1948), Egger (1964), Eisleb (1975), Eisleb & Strelow (1965), Emery & King (1971), Faxon (1932), Feltham (1989), Flemming (1957), Forbes (1956), Frame (1990), Freshley (1979), Furger & Hartmann (1983), Garaventa (1979), Gardner (1982), Gazda et al. (1980), Geijer (1964, 1967), Geijer & Franzen (1956), Gervers (1977), Grieder (1986), Grossman (1958), Guliev (1961), Hägg (1984), Hald (1933, 1950, 1963, 1980), Harner (1979), Hecht (1989), Hellervik (1977), Henneberg, von (1932), Henshall (1950), Hentschel (1937), Hissink (1965), Hoffmann & Burnham (1973), Hoffmann & Traetteberg (1959), Hooper (1915), Hsian (1963), Hundt (1960, 1963, 1969, 1970, 1970, 1974, 1980), Hyslop & Bird (1985), Ingstad (1982), Jaques (1968), Jerusalimskaia (1967), Johl (1917, 1924), Joyce (1921, 1922), Kent Peck (1954, 1957), King (1956, 1962, 1965, 1974, 1974, 1979), Kjellberg (1982), Krafft (1956), Krause (1921), Kroeber (1937, 1944), Kroeber & Wallace (1954), Lapiner (1976), Laurencich-Minelli & Ciruzzi (1981), Lavalle, de & Lang (1980), Lehmann (1920), Lindström (1981), Ling Roth (1951), Lothrop & Mahler (1957, 1957), Lucas (1948), Lynch (1980), Magnus (1982), Mailey & Hathaway (1958), Marcos (1979), Mastache (1971), Mc Neish et al. (1967), Means (1925, 1927), Meyer (1987), Millán de Palavecino (1941, 1960, 1966), Mirambell & Martínez (1986), Müller-Christensen (1972, 1977), Munksgaard (1982), Murra (1962), Museo Chileno (1989), Olsen Bruhns (1989), Ortiz (1979), Osborne (1950), O'Neale (1930, 1937, 1942, 1943, 1943, 1947), O'Neale & Bacon (1949), O'Neale & Clark (1948), O'Neale & Kroeber (1930), Patterson (1956), Paul (1979, 1980, 1986), Pedersen (1982), Pestalozzianum (1990), Peter-Müller (1978), Petrucci (1982), Pfister (1934, 1937, 1937-40, 1938, 1946, 1950, 1951), Pfister & Bellinger (1945), Portillo (1976), Prümers (1983, 1989, 1990), Ramos & Blasco (1977), Raymond & Bayona (1982), Reindel (1987), Renner (1985), Renner-Volbach (1988), Restrepo (1972), Riboud (1973, 1975, 1975, 1977, 1989), Riboud & Vial (1968), Rolandi (1979), Rowe (1977, 1979, 1979, 1984), Rowe & Bird (1981), Rutt (1987), Sawyer (1966), Schaar & Delz (1983), Schinnerer (1891), Schlabow (1951, 1958, 1961, 1965, 1972, 1976, 1983), Schmidt (1910, 1911), Schoch (1985), Schottelius (1946), Schulze-Thulin (1989), Segal et al. (1973), Seipel (1989), Shepherd (1974), Silva Celis (1978), Singer et al. (1954-57), Skinner (1974), Smart & Gluckman (1989), Spahni (1967), Spuhler (1978), Standigel (1975), Stettiner (1911), Stokar (1938), Strupp-Green (1971), Sylwan (1941, 1949), Taullard (1949), Thurmann & Williams (1979), Tidow (1982, 1982, 1983), Timmerman (1982), Tsunoyama (1966), Ullemeyer & Tidow (1973), Ulloa (1985), Van Gennep & Jéquier (1916), Van Stan (1965, 1967, 1967, 1970, 1979), Vial (1976), Völger & Weck

(1987), Vogt (1937, 1952, 1958, 1964), Vollmer (1977, 1979), Voskresensky & Tikhonov (1936), Wace (1944), Wallace (1967, 1975, 1979), Walton (1989), Wardle (1944), Washburn & Crowe (1988), Wassén (1972), Weiner & Schneider (1989), Weitlaner-Johnson (1971, 1976, 1977), Wild (1976), Willey & Corbett (1954), Wilson (1979), Zebrowski (1989), Zerries (1968), Zimmermann (1981, 1982, 1984), Zimmern (1949)

Collections:

Adams (1984), Adelson & Tracht (1983), Agthe (1975), Aguirre (o.J.), Altman & Lopez (1975), Amano & Tsunoyama (1979), Anderson (1978), Barten (1976), Bartholomew (1985), Billeter (o.J.), Bird (1965), Blomberg (1988), Blomberg de Avila (1980), Borgatti (1983), Bridgewater (1986), Brommer et al. (1988), Bühler et al. (1972), Castello Yturbide & Martinez del Rio, de (1979), Cootner (1981), Coulin-Weibel (1944, 1952), Crawford (1946), Davidson & Christa (1973), Dietrich (1979), Dürr (1978), Durban Art Gallery (1977), Egger (1964), Eisleb (1975), Enderlein (1986), Errera (1907), Femenias (1988), Flemming (1957), Frame (1990), Gimbatas (1966), Gisbert (o.J.), Grabowicz (1977), Grabowicz & Wolinetz (1981), Gruber (1990), Grünberg (1967), Guhr & Neumann (1982), Hahn-Hissink (1971), Hald (1967), Harmsen (1977), Heathcote (1976), Innes (1959), Jaques (1968), Jaques & Wencker (1967), Kahlenberg & Berlant (1976), Lamb & Lamb (1975), Landreau (1978), Landreau & Pickering (1969), Laurencich-Minelli & Ciruzzi (1981), Lavalle, de & Lang (1980), Lemberg (1973), Lin (1987), Lindahl & Knorr (1975), Lipton (1989), Mackie & Rowe (1976), Mapelli Mozzi & Castello Yturbide (1987), Mayer (1969), Mayer Stinchecum (1984), Means (1927), Mege Rosso (1990), Meyer (1987), Mikosch (1985), Museo Chileno (1989), Nabholz-Kartaschoff (1986), Niggemeyer (1966), Nixdorff (1977), Nooteboom (1958), O_tric (1981), Pauly & Corrie (1975), Peebles (1982), Pence Britton (1938), Petrucci (1982), Ploier (1988), Powell (1985), Rabineau (1975), Ramos & Blasco (1976), Reath & Sachs (1937), Renne (1986), Renner (1985), Renner-Volbach (1988), Riboud & Vial (1970), Riester (1971), Rodee (1977), Rouffaer (1901, 1902), Rowe (1948), Schlabow (1976), Schmedding (1978), Schmidt (1975), Schneider (1975), Schulz (1988), Schulze-Thulin (1989), Seiler-Baldinger (1987), Singh (1979), Singh & Mathey (1985), Smith (1925, 1931), Spuhler (1978), Start (1948), Stoltz Gilfoy (1987), Taszycka (1972), Tenri Sankokan Museum (1981), Torella Nuibò (1949), Tsunoyama (1966, 1980), Turnbull (1982), Van Stan (1967), Vial (1980), Victoria and Albert Museum (1928), Völger & Weck (1987), Volbach (1932), Wace (1944), Wencker (1968), Yorke & Allen (1980), Zerries (1968), Zimmern (1949)

Working Instructions:

Ankermann (1922), Anonym (1964), Atwater (1976), Baizerman & Searle (1980), Barendse & Lobera (1987), Barker (1973), Bjerregaard (1979), Bolland (1977), Buff (1985), Burgess (1981), Cahlander & Baizerman (1985), Cahlander & Cason (1976), Caulfeild & Saward (1882), Clifford (1947), Collingwood (1982), Crawford Post (1961), Debétaz-Grünig (1977), Gallinger-Tod & Benson (1975), Gallinger-Tod & Couch del Deo (1976), Gil del Pozo (1974), Hansen (1990), Hentschel (1937), Hörlèn (1948, 1950), Holzklau (1977), Johnson (1942, 1949), Joliet van der Berg (1975), Lammèr (1975), Machschefes (1983), Markus (1974), Morton (1981), Pestalozzianum (1990), Redwood (1974), Reichard (1974), Riedinger & Riedinger (1980), Simpson & Weir (1932), Snow & Snow (1973), Specht & Rawlings (1973), Thorpe (1952), Tovey (1965), Zechlin (1966), Zolles (1942), Zumbühl (1981)

Films:

Berbenni (1984), Egloff (1976), Kauffmann (1963, 1967), Koch (1973), Kussmaul & Moos, von (1981), Lorenz (1980), Manndorff & Scholz (1967, 1968), Nachtigall (1963, 1969), Rauter (1969), Scholz (1967, 1968, 1974, 1974, 1977), Svobodová (1975, 1975), Weisswange (1975)

General, Historical:

Aga-Dglu (1941), Ahmed (1967), Altman (o.J.), Bartholomew (1985), Bernès (1974), Bernès & Jacob (1974), Black (1985), Black & Loveless (1977), Bohnsack (1981), Bombay Government (o.J.), Boyd (1974), Braun, Pater (1907), Bushell (1924), Chattopadhyaya (1976), Chesley (1949), Cook de Leonard et al. (1966), Denny (1972), Fischer (1979), Flint (1974), Forcart-Respinger (1942), Forman & Wasseff (1968), Franquemont (1986), Gayet (1900), Gazda et al. (1980), Gehret & Keyser (1976), Geijer & Lamm (1944), Glazier (1923), Goody (1982), Graw, de & Kuhn (1981), Grothe (1883), Gruber (1984), Guicherd (1952), Hahn (1924), Hahn (1971), Huang & Wenzhao (1982), Irwin (1973), Kadow (1973), Kelsey & Osborne, de Jongh (1939), Kreischer (1907), Kuhn (1977), Lévi-Strauss (1987), Lewis (1953), Little (1931), Lombard (1978), Mc Kelvy Bird & Mendizábal Losak (1986), Meisch (1986), Mikosch (1985), Müller & Brendler (1958), Müller-Christensen (1973), Olson (1929), Opt'land (1969), Otavsky (1987), Patterson (1957), Paul (1986), Pfister (1946, 1948, 1950), Rau (1970), Rickenbach (1944), Rossbach (1980), Rowe (1985), Schaefer (1937), Schermann & Schermann (1922), Schlabow (1961), Schneider (1987), Seiler-Baldinger (1986), Shenai (1974), Singh (1981), Stirling (1938), Taber & Anderson (1975), Timmermann (1986), Underhill (o.J.), Usher (1959), Volbach (1932), Von Schorn (1885), Wehmeyer (1949), Weitlaner-Johnson (1976), Wirz (1955), Wroth (1977), Zorn (1986)

Pile or Tuft Fabrics

Classification:

Bühler & Bühler-Oppenheim (1948), Burnham (1980), Cahlander (1980), Collingwood (1968), Emery (1966), Leroi-Gourhan (1943), Ribeiro (1957, 1986), Rowe (1984), Schnegelsberg (1971), Schoepf (1971), Seiler-Baldinger (1974, 1979, 1991), Tanavoli (1985)

Analysis:

Albers (1965), Amano & Tsunoyama (1979), Anton (1984), Bender-Jorgensen (1986), Bergman (1975), Bianchi et al. (1982), Biebuyck (1984), Birrel (1959), Brommer et al. (1988), Buck (1944, 1957), Burnham (1980, 1986), Burnham (1959), Cahlander (1980), Califano (1982), Chertudi & Nardi (1961), Collingwood (1987, 1988), Cootner (1981), Corey (1987), Crawford (1915-16), Crowfoot (1985), Crowfoot (1948/49), Detering (1962), Disselhoff (1981), Due (1980), D'Harcourt (1934, 1960, 1962), Eiland (1979), Emmons & Boas (1907), Engel (1963), Farke (1986), Fawcett (1979), Feick (1917), Feltham (1989), Gallinger-Tod & Couch del Deo (1976), Geijer (1979), Gräbner (1922), Grünberg (1967), Gupta (1966), Hodges (1965), Hongsermeier (1987), Hunter (1953), Innes (1959), Izikowitz (1933), Justin (1980), Kalter (1983), Kent Peck (1971), King (1965), Klein (1961), Koch-Grünberg (1923), La Baume (1955), Lamb (1984), Laurencich-Minelli & Bagli (1984), Lipton (1989), Lothrop & Mahler (1957), Mead (1908), Mead (1968), Mellaart & Hirsch (1989), Meurant & Tunis (1989), Millán de Palavecino (1960), Mirambell & Martínez (1986), Museo

Chileno (1989), Nabholz-Kartaschoff & Näf (1980), Nicola & Dorta (1986), Nordenskiöld (1924), Nylén (1969), O'Neale (1945), Pendergast (1987), Petersen (1980), Pownall (1976), Rapp & Stucky (1990), Rendall & Tuohy (1974), Reswick (1985), Riddell (1978), Rodee (1987), Rowe (1984), Schaedler (1987), Schoepf (1985), Segal et al. (1973), Seiler-Baldinger (1974, 1987), Sillitoe (1988), Stritz (1971), Sylwan (1934), Tanavoli (1985, 1985), Tattersall (1927), Taullard (1949), Textilmuseum Krefeld (1978), Tsunoyama (1980), Tunis & Meurant (1989), Turnbaugh & Turnbaugh (1986), Vial (1986), Vogt (1937), Wattal (1965), Wulff (1966), Zechlin (1966), Zerries (1980)

Ethnography:

Albers (1965), Andrews (o.J.), Anonym (o.J.), Arthur (1926), Azadi (1970), Ball (1924), Baranowicz, de & Bernheimer (1957), Berthoud (1964), Bhushan (1985), Bianchi et al. (1982), Biebuyck (1984), Billeter (o.J.), Bolinder (1925), Brigham (1899), Buck (1944, 1957), Califano (1982), Cannizzo (1969), Chattopadhyaya (1963, 1965, 1969), Chertudi & Nardi (1961), Collingwood (1987, 1988), Corey (1987), Costa Fénelon & Monteiro (1968), Denwood (1974), Detering (1962), Dhamija (1965, 1970), Due (1980), Fawcett (1979), Feick (1917), Feltham (1989), Ferraro-Dorta (1981, 1986), Fontaine (1982), Forelli & Harries (1977), Fowler & Matley (1979), Gewerbemuseum Basel (1974), Gil del Pozo (1974), Gluck & Gluck (1974), Gräbner (1909), Grünberg (1967), Guhr & Neumann (1982), Gupta (1966), Hartmann (1971), Heizer (1987), Henking (1955), Holt (1985), Hongsermeier (1987), Housego (1978), Hussak von Velthem (1975), Izikowitz (1932), Justin (1980), Kaeppler (1978), Kaeppler et al. (1978), Kalter (1983), Kaufmann (1989), Kensinger (1975), Kent Peck (1971), Klein (1961), Koch (1969), Koch-Grünberg (1923), Lamb (1984), Lamb & Lamb (1981), Landreau (1978), Lindahl & Knorr (1975), Linden-Museum (1989), Lipton (1978, 1989), Mackie & Thomson (1980), Mead (1908), Mead (1945), Mead (1968), Mege Rosso (1990), Mellaart & Hirsch (1989), Métraux (1928), Meurant & Tunis (1989), Michell (1986), Milhofer (1979), Moschner (1955), Moshkova (1970), Myers (1984), Nabholz-Kartaschoff (1972), Nambiar (1965), Navajo School of Indian Basketry (1949), Nicola & Dorta (1986), Nordenskiöld (1924), Opie (1986), O'Neale (1945), Pendergast (1987), Petersen (1980), Ploier (1988), Pownall (1976), Price (1979), Quadiri (o.J.), Rendall & Tuohy (1974), Reswick (1981, 1985), Ribeiro (1957, 1988, 1989), Ribeiro (1957), Riboud (1989), Riddell (1978), Rodee (1987), Rogers & Smith (1981), Ronge (1982), Rose (1978), Rossbach (1973), Schaedler (1987), Schindler (1990), Schoepf (1971, 1985), Schulze-Thulin (1989), Seiler-Baldinger (1974, 1987), Sekhar (1964), Sharma (1964), Sieber (1972), Signi (1988), Sillitoe (1988), Spring (1989), Streiff (1967), Stritz (1971), Susnik (1986), Tanavoli (1974, 1978, 1985, 1985), Taullard (1949), Tunis & Meurant (1989), Turnbaugh & Turnbaugh (1986), Valentin (1970), Verswijver (1983, 1987), Vial (1986), Wacziarg & Nath (1987), Watt (1903), Wattal (1965), Wegner (1964), Wegner (1974), Whiting (1925), Wulff (1966), Yde (1965), Zerries (1980)

Folk Art:

Akkent & Franger (1987), Albers (1965), Anjou (1934), Anonym (1985), Bouza & Calzada (1977), Burnham (1986), Collin (1924), Geijer (1972), Henschen (1951), Juhasz (1990), Kissling (1982), Linden-Museum (1989), Mantscharowa (1960), Marková (1964), Mayer (1969), Meyer-Heisig (1956), Nylén (1969), O_tric (1981), Pelanzy & Català (1978), Petrasch (1970), Pocius (1979), Pylkkanen (1974), Rossbach (1973), Shivo (1978), Sylwan (1934), Tkalcic (1929)

Archaeology:

Albers (1965), Amano & Tsunoyama (1979), Anton (1984), Bender-Jorgensen (1986), Bender-Jorgensen & Tidow (1981), Bergman (1975), Billeter (o.J.), Bird et al. (1981), Brommer et al. (1988), Cherblanc (1937), Collin (1924), Cortes Moreno (1987), Crowfoot (1985), Crowfoot (1948/49), Denis (1875), Disselhoff (1981), D'Harcourt (1933, 1934, 1962, 1974), Engel (1963), Feldtkeller & Schlichtherle (1987), Feltham (1989), Frame (1990), Hellervik (1977), Izikowitz (1932, 1933), Jaekel-Greifswald (1911-12), King (1965, 1968, 1969), Lapiner (1976), Laurencich-Minelli & Bagli (1984), Laurencich-Minelli & Ciruzzi (1981), Lavalle, de & Lang (1980), Lindberg (1964), Lindström (1981), Lothrop & Mahler (1957), Massey & Osborne (1961), Mellaart & Hirsch (1989), Millán de Palavecino (1960), Mirambell & Martínez (1986), Museo Chileno (1989), Rast (1990, 1991), Riboud (1989), Rolandi (1971), Rosenberg & Haidler (1980), Rowe (1986), Schulze-Thulin (1989), Segal et al. (1973), Smart & Gluckman (1989), Spuhler (1978), Taullard (1949), Turnbaugh & Turnbaugh (1986), Ulloa (1985), Van Stan (1959), Vogt (1937), Zerries (1968), Zimmern (1949)

Collections:

Amano & Tsunoyama (1979), Andrews (o.J.), Billeter (o.J.), Bolour (1981), Brommer et al. (1988), Brüggemann & Böhmen (1980), Cootner (1981), Corey (1987), D'Hennezel (1924), Ellis (1975), Enderlein (1986), Ettinghausen & Dimand (1974), Fowler & Matley (1979), Frame (1990), Grünberg (1967), Guhr & Neumann (1982), Hubel (1967), Innes (1959), Landreau (1978), Laurencich-Minelli & Bagli (1984), Laurencich-Minelli & Ciruzzi (1981), Lavalle, de & Lang (1980), Lindahl & Knorr (1975), Linden-Museum (1989), Lipton (1989), Mackie (1969), Mackie & Rowe (1976), Mayer (1969), Mc Mullan & Sylvester (1972), Mege Rosso (1990), Mostafa (1953), Museo Chileno (1989), Oytric (1981), Ploier (1988), Provence (1946), Rabineau (1975, 1980), Reed (1966), Schoepf (1985), Schürmann (o.J.), Schulze-Thulin (1989), Seiler-Baldinger (1987), Signi (1988), Singh (1979), Spuhler (1978), Straka & Mackie (1978), Streiff (1967), Tanavoli (1974, 1978, 1985), Tattersall (1927), Tsunoyama (1980), Verswijver (1983), Watt (1903), Zerries (1968, 1980), Zimmern (1949)

Working Instructions:

Cahlander (1980), Gallinger-Tod & Couch del Deo (1976), Gil del Pozo (1974), Hartung (1963), Lammèr (1975), Mead (1968), Navajo School of Indian Basketry (1949), Pownall (1976), Zechlin (1966)

Films:

Kissling (1982), Koch (1969), Nabholz-Kartaschoff (1972)

General, Historical:

Aga-Dglu (1941), Anawalt (1981), Biggs (1983), Black (1985), Black & Loveless (1979), Bosc du (1948), Bushell (1924), Chattopadhyaya (1965, 1969), Denny (1973), Eiland (1979), Ellis (1969), Ettinghausen & Dimand (1974), Gans-Ruedin (1971), Grote-Hasenbalg (1922), Hubel (1972), Lettenmair (1962), Lipton (1978), Lombard (1978), Mc Mullan & Sylvester (1972), Milhofer (1979), Mostafa (1953), Müller & Brendler (1958), Myers (1984), Neugebauer & Orendi (1923), Revault (1973), Ricard (1926), Rose (1978), Rowe (1986), Schlosser (1960), Schürmann (o.J.), Straka & Mackie (1978), Victoria and Albert Museum (1931), Wegner (1980)

Beadwork

Classification:
Burnham (1980), Lemaire (1960), Orchard (1929), Rowe (1984), Seiler-Baldinger (1979, 1991)

Analysis:
Anquetil (1977), Bianchi et al. (1982), Biebuyck (1984), Birrel (1959), Burnham (1980, 1981), Collingwood (1987, 1988), Dubin (1987), Heissig & Müller (1989), Koch-Grünberg (1923), Lyford (1940), Newman (1977), Riesenberg & Gayton (1952), Roth (1918, 1929), Rowe (1984), Schuster (1976), Sillitoe (1988), Turnbaugh & Turnbaugh (1986)

Ethnography:
Alvarez de Williams (1983), Beier (1981), Berin (1978), Bianchi et al. (1982), Biebuyck (1984), Burnham (1977), Cannizzo (1969), Cardale de Schrimpff (1972), Collingwood (1987, 1988), Deimel (1982), Drewal & Pemberton (1989), Dubin (1987), Ellis (1980), Forno (1966), Guhr & Neumann (1982), Haug (1988), Heermann (1989), Heissig & Müller (1989), Heizer (1987), Henking (1957), Houwald, von (1990), Klingmüller & Münch (1989), Koch-Grünberg (1923), Lambrecht & Lambrecht (1977), Lemaire (1953), Linden-Museum (1989), Loeb (1983), Loebèr (1913), Lyford (1940), Mathews (1983), Maxwell (1980), Maxwell (1990), Morrison (1982), Munan (1989), Munan-Oettli (1987), Nanavati & Vora (1966), Newman (1977), Ohnemus (1989), Orchard (1929), Pemberton (1980), Picton & Mack (1979), Pokornowsky (1979), Ribeiro (1988), Richman (1980), Riesenberg & Gayton (1952), Rossbach (1973), Roth (1918, 1929), Salzer (1961), Schulze-Thulin (1989), Schuster (1976), Scoville (1922), Sedlak (1987), Sibeth (1990), Sieber (1972), Signi (1988), Sillitoe (1988), Simon (1989), Smith (1983), Susnik (1986), Torres (1980), Trigger (1978), Turnbaugh & Turnbaugh (1986), Verswijver (1983), Washburn & Crowe (1988), Wassing-Visser (1982), Wells (1982), Westfall (1981), Wildschut & Ewers (1985), Wissler (1919)

Folk Art:
Anquetil (1977), Burnham (1977, 1981), Dubin (1987), Haberlandt (1912), Klingmüller & Münch (1989), Linden-Museum (1989), Rossbach (1973)

Archaeology:
Dubin (1987), Lavalle, de & Lang (1980), Loud & Harrington (1929), Schulze-Thulin (1989), Seipel (1989), Turnbaugh & Turnbaugh (1986), Washburn & Crowe (1988)

Collections:
Gogol (1985), Guhr & Neumann (1982), Heermann (1989), Lavalle, de & Lang (1980), Lemaire (1953), Linden-Museum (1989), Pemberton (1980), Schulze-Thulin (1989), Signi (1988), Verswijver (1983)

Working Insrtuctions:
Anquetil (1979), Heinze (1969), Lammèr (1975), Scholz-Peter (1975)

Films:
Ohnemus (1989), Simon (1989)

General, Historical:
Edwards (1966), Pazaurek (1911)

Borders

Classification:
Balfet (1952), Bühler & Bühler-Oppenheim (1948), Burnham (1980), Collingwood (1968), Leroi-Gourhan (1943), Müller (1967), Oppenheim (1942), Ribeiro (1985, 1986), Seiler-Baldinger (1971, 1979, 1991), Tanavoli (1985)

Analysis:
Bender-Jorgensen (1986), Bergman (1975), Bianchi et al. (1982), Bird & Bellinger (1954), Bird & Skinner-Dimitrijevic (1974), Bolland (1989), Boser-Sarivaxévanis (1972), Braulik (1900), Brigham (1974), Brommer et al. (1988), Buck (1944, 1957), Burnham (1980), Collingwood (1987, 1988), Detering (1962), Dombrowski (1976), D'Harcourt (1934, 1960), Emmons & Boas (1907), Gass & Lozado (1985), Geijer (1979), Gittinger (1989), Green Gigli et al. (1974), Grünberg (1967), Haeberlin & Teit (1928), Hald (1950, 1980), Harvey (1986), Hodges (1965), Hundt (1980), Hyslop & Bird (1985), Kelly (1932), Kent Peck (1957, 1983), Keppel (1984), King (1965), Konieczny (1979), Kroeber & Wallace (1954), La Baume (1955), Leigh-Theisen (1988), Leontidi (1986), Lismer (1941), Mason (1908), Mc Neish et al. (1967), Mead (1908), Mead (1968), Müller (1967), Museo Chileno (1989), Nabholz-Kartaschoff & Näf (1980), Oppenheim (1942), O'Neale & Kroeber (1937), Pendergast (1987), Petersen (1963), Pilar de (1968), Prümers (1989, 1990), Ramos & Blasco (1977), Ranjan & Yier (1986), Rendall & Tuohy (1974), Ribeiro (1980, 1985), Roth (1918), Rowe (1984), Schlabow (1976), Schuster (1989), Sillitoe (1988), Snow & Snow (1973), Sylwan (1941), Tanavoli (1985), Tanner (1968), Tattersall (1927), Turnbaugh & Turnbaugh (1986), Underhill (1945, 1948), Van Stan (1967), Walton (1989), West (1980), Wiedemann (1975), Willey & Corbett (1954), Zechlin (1966)

Ethnography:
Baizerman & Searle (1978), Bianchi et al. (1982), Bolland (1989), Boser-Sarivaxévanis (1972, 1972), Buck (1944, 1957), Cardale de Schrimpff (1972), Collingwood (1987, 1988), Detering (1962), Dombrowski (1976), Gass & Lozado (1985), Gittinger (1989), Green Gigli et al. (1974), Grünberg (1967), Haeberlin & Teit (1928), Kelly (1932), Keppel (1984), Konieczny (1979), Krucker (1941), Leigh-Theisen (1988), Lismer (1941), Mason (1908), Mead (1908), Mead (1968), Müller (1967), Nettinga Arnheim (1977), Paul (1944), Pendergast (1987), Petersen (1963), Pilar de (1968), Ranjan & Yier (1986), Rendall & Tuohy (1974), Ribeiro (1980, 1980, 1985, 1988), Roth (1918), Sanoja-Obediente (1960), Sayer (1985), Schuster (1989), Seiler-Baldinger (1971), Sillitoe (1988), Susnik (1986), Tanavoli (1985), Tanner (1968), Turnbaugh & Turnbaugh (1986), Underhill (1945, 1948), Wardle (1912), West (1980), Wiedemann (1975)

Folk Art:
Leontidi (1986), Lühning (1971), Pilar de (1968), Start (1939)

Archaeology:
Alfaro Giner (1984), Bender-Jorgensen (1986), Bender-Jorgensen & Tidow (1981), Bergman (1975), Bird & Bellinger (1954), Bird & Skinner-Dimitrijevic (1974), Braulik (1900), Brommer et al. (1988), Clements-Scholtz (1975), D'Harcourt (1934), Hägg (1984), Hald (1950, 1980), Hellervik (1977), Henneberg, von (1932), Hoffmann & Burnham (1973), Hoffmann & Traetteberg

(1959), Hundt (1980), Hyslop & Bird (1985), Kent Peck (1957, 1983), King (1957, 1965), Kjellberg (1982), Kroeber & Wallace (1954), Loud & Harrington (1929), Mc Neish et al. (1967), Museo Chileno (1989), Prümers (1983, 1989, 1990), Ramos & Blasco (1977), Rast (1991), Rowe (1984), Schlabow (1976), Seiler-Baldinger (1971), Sylwan (1941), Turnbaugh & Turnbaugh (1986), Van Stan (1958, 1967), Wallace (1979), Walton (1989), Weitlaner-Johnson (1967), Willey & Corbett (1954)

Collections:

Boralevi & Faccioli (1986), Brommer et al. (1988), Castello Yturbide & Martinez del Rio, de (1979), Grünberg (1967), Museo Chileno (1989), Schlabow (1976), Start (1939), Tattersall (1927), Van Stan (1967)

Working Insrtuctions:

Anquetil (1979), Baizerman & Searle (1978), Dillmont, de (o.J., 1902), Finckh-Haelsing (o.J.), Gallinger-Tod & Benson (1975), Kunz (1980), Mead (1968), Snow & Snow (1973), Zechlin (1966)

Film:

Lühning (1971)

General, Historical:

Boralevi & Faccioli (1986)

Ornamentation with Solid Materials

Classification:

Boser-Sarivaxévanis & Müller (1968), Bühler & Bühler-Oppenheim (1948), Burnham (1980), Coleman & Sonday (1974), Emery (1966), Oppenheim (1942), Orchard (1929), Seiler-Baldinger (1979, 1991)

Analysis:

Abbass (1986), Adi-Rubin (1983), All India Handicrafts Board (o.J.), Amano & Tsunoyama (1979), Anonym (1957), Anton (1984), Asch (1981), Basilov & Naumova (1989), Bel & Ricard (1913), Biebuyck (1984), Bird & Bellinger (1954), Birrel (1959), Black & Loveless (1981), Boser-Sarivaxévanis (1972), Boser-Sarivaxévanis & Müller (1968), Brommer et al. (1988), Bühler et al. (1972), Burnham (1980, 1986), Campbell & Pongnoi (1978), Caulfeild & Saward (1882), Chung (1979), Collingwood (1987, 1988), Colyer Ross (1989), Cornet (1982), Cousin (1972), Crawford (1915-16), Crowfoot (1985), Day & Buckle (1907), Disselhoff (1981), Dombrowski (1976), Dudovikova (1986), D'Harcourt (1934, 1960), Eisleb (1975), Feltham (1989), Fisher & Bowen (1979), Flemming (1923), Fraser-Lu (1988), Geijer (1982), Gervers (1977), Gittinger (1971, 1989), Goodman (1976), Gordon (1980), Gostelow (1977), Hald (1950), Hecht (1989), Heissig & Müller (1989), Hemert, van (1967), Iklé (1930), Jaques & Wencker (1967), Kalter (1983), Kent Peck (1983), King (1965), Kümpers (1961), Landreau & Pickering (1969), Lang-Meyer & Nabholz-Kartaschoff (1987), Lewis & Lewis (1984), Lorenzo (1933), Lyford (1940), Mannová (1972), Markrich (1976), Mattern-Pabel (1981), Mead (1968), Mersich (1982), Museo Chileno (1989), M'hari (1975), Nabholz-Kartaschoff (1979), Newman (1974), Noppe & Castillon, du (1988), Nylén (1969), Oppenheim (1942), O'Neale (1942, 1945), O'Neale & Kroeber (1937), Paine (1989), Pandit (1976), Prümers (1989, 1990), Puls (1988), Ramos & Blasco (1977), Rol (1980), Rowe (1984), Sayer (1988), Schaedler (1987), Segal et al. (1973), Sharma (1968), Taullard (1949), Tsunoyama (1980), Tunis & Meurant (1989), Turner (1955), Van Stan (1967), Wanner (1983), Weitlaner-Johnson (1976), Yoshimoto (1988), Zechlin (1966)

Ethnography:

Abbasi (o.J.), Abbass (1986), Adams (1984), Adams (1974, 1978, 1980, 1989), Adler (1980), Agthe (1975), All India Handicrafts Board(o.J.), Anand (1974), Anderson (1978), Andrews (1976), Anonym (1990), Aryan (1984), Asch (1981), Ashton & Wace (1929), Baker & Lunt, M. (1977), Basilov & Naumova (1989), Bayley Willis (1987), Beer (1970), Bel & Ricard (1913), Berin (1978), Best (1977), Bhagwat & Jayakar (1972), Bhattacharyya (1968), Bhavani (1968), Bhushan (1985), Biebuyck (1984), Billeter (o.J.), Biro & Fondation Dapper (1988), Bliss (1982), Borgatti (1983), Boser-Sarivaxévanis (1972), Boyer (1983), Brandenbourg (1987), Bubolz-Eicher & Erekosima (1982), Bühler (1951), Burman (1970), Cadoux (1990), Campbell & Pongnoi (1978), Chattopadhyaya (1963, 1964, 1976, 1977), Chongkol (1982), Chung (1979), Cohen (1990), Cohen (1977), Cole & Ross (1977), Collingwood (1987, 1988), Cornet (1982), Cousin (1972, 1986), Dalrymple (1984), Deimel (1982), Dendel (1974), Deuss (1981), Devi (1982), Dhamija (1964, 1966, 1970, 1970), Dhamija & Jain (1989), Dixit (1965), Djajasoebrata & Adams (1965), Dombrowski (1976), Dongerkery (1951), Douglas (1941), Douglas & D'Harcourt (1941), Drewal & Pemberton (1989), Drucker et al. (1969), Durban Art Gallery (1977), Elmberg (1968), Elson (1979), Erekosima & Bubolz-Eicher (1981), Etienne-Nugue (1982, 1982, 1984), Ewers (1945), Feltham (1989), Fischer (1989), Fischer & Shah (1970), Fischer et al. (1979), Fisher & Bowen (1979), Forsythe (1982, 1987), Fowler & Matley (1979), Fraser-Lu (1982, 1988), Frater (1975), Geary (1987), Geirnaert (1989), Gervers (1977), Gewerbemuseum Basel (1974), Gill (1977), Gittinger (1971, 1989), Gluck & Gluck (1974), Goodman (1976), Guelton (1989), Guhr & Neumann (1982), Gwinner, von (1987), Haas et. al. (1987), Haberland (1979), Hartmann (1980), Hartmann (1985, 1986), Heathcote (1973, 1974, 1975, 1976, 1979), Hecht (1989), Heissig & Müller (1989), Herzog (1985), Hitkari (1980, 1985, 1989), Holm & Reid (1975), Icke-Schwalbe (1989), Irwin & Jayakar (1956), Jaitly (1985), Janata & Jawad (1983), Joseph (1978), Kalter (1983), Kasten (1990), Khan Majlis (1984), Kiewe (1952), Klingmüller & Münch (1989), Korea-Britain Centennial Committee (o.J.), Kroeber (1905), Kron-Steinhardt (1989), Kümpers (1961), Lamb (1980), Lamb & Lamb (1981), Landreau (1978), Landreau & Pickering (1969), Lang-Meyer & Nabholz-Kartaschoff (1987), Lantz (1938), Leigh & Kerajinan (1989), Lewis & Lewis (1984), Lindahl & Knorr (1975), Lumholtz (1904), Lyford (1940, 1943), Ma & Zhan (1981), Mack (1989), Majmudar (1968), Mapelli Mozzi & Castello Yturbide (1987), Matsumoto (1984), Maxwell (1980), Maxwell (1990), Mayer Stinchecum (1984), Mead (1968), Metha (1970), Meurant (1986), Michell (1986), Miller (1988), Mirza (o.J.), Moes & Tay Pike (1985), Mohanty (1980), Mollet (1976), Mom Dusdi (1975), Mueller (1973), Nabholz-Kartaschoff (1979, 1987), Nachtigall (1966), Nana (1975), Nanavati & Vora (1966), Newman (1974), Noppe & Castillon, du (1988), Nordquist & Aradeon (1975), Omar (1987), Orchard (1929), Ortiz (1979), Ovalle Fernandez (1982), O'Neale (1945), Paine (1989), Pandit (1976), Parker & Neal (1977, 1977), Perani (1979), Pfister (1936), Picton & Mack (1979), Puls (1988), Rajab (1984, 1987), Riboud (1989), Rose (1985), Roy (1982), Roze (1989), Salvador (1976), Saraf (1987), Sayer (1985, 1988), Schaedler (1987), Schevill (1986), Schneider (1987), Schulze-

Thulin (1989), Scott (1981), Sedlak (1987), Segawa (1985), Sekhar (1964), Sharma (1968), Sheares (1987), Sibeth (1990), Siderenko (1981), Sieber (1972), Solyom & Solyom (1984), Spring (1989), Stanislaw (1987), Susnik (1986), Taullard (1949), Torres (1980), Tunis & Meurant (1989), Turnbull (1982), Turner (1955), University of Singapore Art Museum (1964), Victoria and Albert Museum (1931), Völger & Weck (1987), Vollmer (1981), Vollmer & Gilfoy (1981), Wacziarg & Nath (1987), Wallace (1978), Wang (1986), Washburn & Crowe (1988), Wass & Murnane (1978), Wassén (1964), Wassén (1962), Wastraprema (1976), Watt (1903), Wegner (1983), Wegner (1974), Weiner & Schneider (1989), Weir (1970, 1989), Weitlaner-Johnson (1976), Westfall (1981), Westfall & Desai (1987, 1987), Westphal-Hellbusch (1965), White (1982), Wilbush (1976), Yoshimoto (1988), Zebrowski (1989)

Folk Art:

Anonym (1957, 1985), Apostolaki (1956), Azizbekova (1971, 1972), Balke (1976), Brunner-Littmann & Hahn (1988), Burnham (1986), Colby (1958), Cooper & Buferd (1978), Dahlin (o.J.), Dillmont, de (o.J.), Dudovikova (1986), Dunare (1985), Eaton (1937), Emery (1949), Fél (1976), Ferenc & Palotay (1940), Flemming (1923), Geijer (1982), Gervers (1977), Gockerell (1980), Gordon (1980), Grabowicz (1977, 1980), Grabowicz & Wolinetz (1981), Gudjonsson (1977), Gusic (1955), Gwinner, von (1987), Haberlandt (1912), Hänsel (1983), Hamilton & Hamilton (1976), Harvey (1983), Hemert, van (1967), Herzog (1985), Johnstone (1961), Juhasz (1990), Kiewe (1954), King (1977), Klingmüller & Münch (1989), Lorenzo (1933), Lundbäck & Ingers (1952), Magalhaes Calvet de (o.J.), Mannová (1972), Matterna (1982), Mattern-Pabel (1981), Mayer (1969), Mersich (1982), Meyer- Heisig (1956), Mozes (1975), Nelson (1977), Nelson & Houck (1984), Nistoroaia (1975), Nixdorff (1977), Nordiska Museet (1984), Nylén (1969), Palotay & Szabó (1940), Patterson & Gellermann (1979), Pelanzy & Català (1978), Pocius (1979), Pottinger (1983), Powers (1987), Preysing (1987), Rapp (1976), Reichelt (1956), Robinson (1987), Safford & Bishops (1980), Scarin et al. (1989), Schneider (1975), Sebba (1979), Shivo (1978), Sonday (1982), Stanková (1985), Stapeley (1924), Start (1939), Trilling (1983), Trudel (1954), Václavík (1956), Václavik & Orel (o.J.), Wahlman (1986), Walker (1985), Wanner (1979), Weiner & Schneider (1989), Young (1974), Zoras (1966)

Archaeology:

Amano & Tsunoyama (1979), Anton (1984), Batigné & Bellinger (1965), Bennett (1954), Billeter (o.J.), Bird (1961), Bird & Bellinger (1954), Bird et al. (1981), Bollinger (1983), Broholm & Hald (1948), Brommer et al. (1988), Clabburn (1977), Crawford (1946), Crowfoot (1985), Crowfoot & Davies (1941), Disselhoff (1981), Dwyer (1979), D'Harcourt (1934, 1948, 1954), Eisleb (1975), Feltham (1989), Fung-Pineda (1978), Gervers (1977), Hald (1950), Hecht (1989), Hellervik (1977), Iklé (1930), Jaques (1968), Kent Peck (1983), King (1965), Lamm (1938), Lapiner (1976), Laurencich-Minelli & Ciruzzi (1981), Lautz (1982), Lavalle, de & Lang (1980), Mailey (1978), Means (1927), Merlange (1928), Museo Chileno (1989), Ortiz (1979), O'Neale (1934, 1942, 1943), O'Neale & Whitaker (1947), Paul (1979, 1980, 1986), Pfister (1934), Prümers (1989, 1990), Ramos & Blasco (1977), Riboud (1989), Rowe (1984), Sawyer (1960), Schulze-Thulin (1989), Segal et al. (1973), Stafford (1941), Taullard (1949), Van Stan (1961, 1967, 1967), Völger & Weck (1987), Wallace (1960), Wardle (1939), Washburn & Crowe (1988), Wassén (1972), Weiner & Schneider (1989), Weitlaner-Johnson (1976), Zebrowski (1989), Zerries (1968), Zimmern (1949)

Collections:

Adams (1984), Adams (1964), Agthe (1975), Amano & Tsunoyama (1979), Anderson (1978), Ashton & Wace (1929), Azizbekova (1971, 1972), Beer (1970), Bhattacharyya (1968), Billeter (o.J.), Bird (1965), Bishop & Coblentz (1975), Black & Loveless (1981), Borgatti (1983), Brommer et al. (1988), Bühler et al. (1972), Crawford (1946), Devi (1982), Djajasoebrata & Adams (1965), Durban Art Gallery (1977), Eisleb (1975), Elson (1979), Fowler & Matley (1979), Grabowicz (1977, 1980), Grabowicz & Wolinetz (1981), Gruber (1990), Guhr & Neumann (1982), Gusic (1955), Haas et. al. (1987), Hartmann (1980), Heathcote (1976), Hwa (1987), Icke-Schwalbe (1989), Irwin & Jayakar (1956), Jaques (1968), Jaques & Wencker (1967), Johnson (1985), Jones (1973), Kiewe (1952), Landreau (1978), Landreau & Pickering (1969), Laurencich-Minelli & Ciruzzi (1981), Lavalle, de & Lang (1980), Lindahl & Knorr (1975), Mapelli Mozzi & Castello Yturbide (1987), Mayer (1969), Mayer Stinchecum (1984), Means (1927), Merlange (1928), Moes & Tay Pike (1985), Moss (1984), Museo Chileno (1989), Museum für Völkerkunde Basel (1970), Nabholz-Kartaschoff (1986), Nixdorff (1977), Okada (1958), Peebles (1982), Pottinger (1983), Preysing (1987), Ramos & Blasco (1976), Rapp (1976), Schneider (1975), Schulz (1988), Schulze-Thulin (1989), Sheares (1987), Singh (1979), Singh & Mathey (1985), Start (1939), Tsunoyama (1980), Turnbull (1982), Van Stan (1967), Victoria and Albert Museum (1931), Völger & Weck (1987), Vollmer & Gilfoy (1981), Wanner (1983), Watt (1903), Yoshimoto (1988), Zerries (1968), Zimmern (1949)

Working Instructions:

Adi-Rubin (1983), Baker (1975, 1975), Cammann (1973), Caulfeild & Saward (1882), Colby (1958), Dawson (1985), Day & Buckle (1907), Dendel (1974), Dillmont, de (o.J., o.J., o.J., 1902), Fitzrandolph (1954), Georgens & Von Gayette Georgens (o.J.), Gostelow (1977), Grafton (1975), Gross (1981), Hänsel (1983), Hardouin (o.J.), Harvey (1983), James (1978, 1981), Jessen (1972), Kahmann (1985), Lammèr (1975), Lundbäck & Ingers (1952), Mallin (o.J.), Malon (o.J.), Markrich (1976), Mead (1968), Nel (1980), Nelson & Houck (1984), Niedner (1921, 1924), Pottinger (1983), Rol (1980), Schäpper (1984), Tiesler (1977), Timmins (1968), Walker (1985), Wark (1984), Weldon's Encyclopaedia (o.J.), Westfall & Desai (1987), Zechlin (1966)

General, Historical:

Adler (1980), Anthony (o.J.), Aryan (o.J.), Barista (1981), Basilov & Naumova (1989), Batigné & Bellinger (1965), Bernès (1974), Boyd (1974), Bunting (1980), Burrows (1921), Bushell (1924), Chattopadhyaya (1964, 1976), Clabburn (1984), Coomaraswamy (1964), Douglas & D'Harcourt (1941), Edwards (1966), Gombos (1980), Hwa (1987), Kiewe (1954), Lancet-Müller (1967), Little (1931), Müller & Brendler (1958), Okada (1958), Paul (1986), Powers (1987), Schneider (1987), Seiler-Baldinger (1986), Sigerus (1922), Simeon (1979), Sonday (1982), Steinmann (1939), Targonska (1985), Von Schorn (1885), Webster (1948), White (1982), Wroth (1977), Zaman (1981)

Ornamentation with Liquid Materials

Classification:

Bühler (1943, 1953, 1972), Bühler & Bühler-Oppenheim (1948), Burnham (1980), Seiler-Baldinger (1979, 1991), Wada (1983)

Analysis:

Ackermann-Ando (1978), Albers (1965), All India Handicrafts Board (o.J.), Amano & Tsunoyama (1979), Anton (1984), Barnes (1989), Ba...ov & Naumova (1989), Birrel (1959), Boser-Sarivaxévanis (1969, 1972, 1972, 1975, 1980), Bühler (1939, 1941, 1943, 1953, 1963, 1969), Bühler & Fischer (1979), Bühler & Ramseyer-Gygi (1975), Bühler et al. (1972), Burnham (1980), Campbell & Pongnoi (1978), Cheesman (1988), Chertudi & Nardi (1961), Claerhout (1975), Claerhout & Bolland (1975), Claerhout (1964), Cordry & Cordry (1973), Crawford (1915-16), Crill (1989), De Bone (1976), Desai (1988), Djambatan (1985), Donner & Schnebel (1913), D'Harcourt (1962), Elliot-Mc Cabe (1984), Etienne-Nugue (1985), Feltham (1989), Fisher & Bowen (1979), Flanagan (1957), Fraser-Lu (1988), Gervers (1977), Gittinger (1971, 1989), Golden de Bone (1976), Haake (1984), Hecht (1989), Heuermann (1972), Iklé (1941), Iklé (1928), Ito (1981), Jager-Gerlings (1952), Jasper & Pirngadie (1912-16), Kalter (1983), Kent Peck (1957, 1971, 1983), King (1965), Klein (1961), Kümpers (1961), Laczko (1979), Lamster (1930), Larsen et al. (1976), Lewis & Lewis (1984), Loebèr (1908), Maile (1963), Mohanty & Krishna (1974), Mohanty & Mohanty (1983), Moser (1974), Murphy & Crill (1989), Museo Chileno (1989), Nabholz-Kartaschoff (1979), Nevermann (1938), Newman (1974, 1977), Polakoff (1980), Ponting & Chapman (1980), Prümers (1990), Ritch & Wada (1975), Rogers (1986), Rouffaer (1902), Sayer (1988), Schaedler (1987), Schevill (1986), Segal et al. (1973), Selvanayagam (1990), Sheares (1975), Spée (1977), Stanfiled & Barbour (1971), Stanková (1989), Steinmann (1947, 1953), Taullard (1949), Theisen (1982), Tomita (1982), Tsunoyama (1980), Van Gelder (1980), Van Stan (1967), Veltman & Fischer (1912), Wada (1983), Wilson (1979), Zechlin (1966)

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& Fischer (1912), Viatte & Pinault (1987), Völger & Weck (1987), Vogelsanger (1980), Vollmer & Gilfoy (1981), Vromen (1970, 1970), Vuldy (1987), Wacziarg & Nath (1987), Wagner (1949), Warming & Gaworski (1981), Washburn & Crowe (1988), Wass & Murnane (1978), Wassing-Visser (1982), Watt (1903), Weber (1977), Wegner (1974), Weir (1989), Westfall (1981), Westfall & Desai (1987), Wilson (1979), Wirz (1932), Yamanobe (1966), Yanagi & Ota (1932), Yogi (1980), Yoshida (1980), Yoshioka & Yoshimoto (1980), Zebrowski (1989), Zeller (1907, 1926)

Folk Art:

Albers (1965), Anonym (1949, 1954), Bachmann & Reitz (1962), Boser-Sarivaxévanis (1972), Brailaschwili (1964, 1964), Brett (1949), Dahlin (o.J.), Domonkos (1981), Henschen (1942), King (1988), Linden-Museum (1989), Mantscharowa (1960), Meyer-Heisig (1956), Müllers (1977), Nabholz-Kartaschoff (1968, 1969), Orel & Stanková (1960), Phillips (1932), Reichelt (1956), Scheller (1941), Schmalenbach (1950), Schneider (1975), Stanková (1989), Trnka (1959), Vahter (1951), Vergara Wilson (1988), Vydra (1954), Wallace (1972), Wiasmitinow (1963), Wilson (1979)

Archaeology:

Albers (1965), Amano & Tsunoyama (1979), Anton (1984), Bedaux & Bolland (1980), Billeter (o.J.), Bird (1952), Bird et al. (1981), Bollinger (1983), Cardale de Schrimpff (1986), Carter (o.J.), Clabburn (1987), Crawford (1946), Crowfoot (1947), Dawson (1979), D'Harcourt (1962, 1974), Eisleb & Strelow (1964, 1965), Feltham (1989), Gardner (1982), Gervers (1977), Haberland (1964), Hägg (1984), Hecht (1989), Jaques (1968), Katara (1972), Kent Peck (1957, 1983), King (1958, 1965), Kobel-Streiff (1972), Kroeber (1944), Lapiner (1976), Laurencich-Minelli & Ciruzzi (1981), Lavalle, de & Lang (1980), Lindberg (1964), Linné (1953), Mastache (1973), Museo Chileno (1989), Pfister (1938), Prümers (1983, 1990), Reichlen (1965), Riboud (1989), Rowe (1977), Sawyer (1979), Segal et al. (1973), Snethlage (1931), Stephani & Tolmachoff (1942), Taullard (1949), Tsunoyama (1966), Valette (1913), Van Stan (1955, 1957, 1961, 1963, 1967), Völger & Weck (1987), Washburn & Crowe (1988), Weitlaner-Johnson (1970, 1971), Wilson (1979), Zebrowski (1989)

Collections:

Adams (1972), Agthe (1975), Amano & Tsunoyama (1979), Anderson (1978), Anonym (1962), Bachinger (1979), Bezault (1954), Billeter (o.J.), Brett (1949), Bühler (1953, 1969), Bühler & Boser-Sarivaxévanis (1969), Bühler et al. (1972), Castello Yturbide & Martinez del Rio, de (1979), Chandra (1938), Claerhout (1964), Crawford (1946), Devi (1982), Djajasoebrata & Adams (1965), Djoemena (1990), Dürr (1978), Gittinger (1976), Hall & Irwin (1971), Hartland-Rowe (1985), Hartmann (1952), Heine-Geldern, von (1949), Hurwitz (1962), Icke-Schwalbe (1989), Jaques (1968), Jaquet (1975), Jusuf et al. (1984), Klimburg & Pinto (1986), Laurencich-Minelli & Ciruzzi (1981), Lavalle, de & Lang (1980), Lindahl & Knorr (1975), Linden-Museum (1989), Louber (1937), Mangkdilaga & Hutapea (1980), Mege Rosso (1990), Moes & Tay Pike (1985), Museo Chileno (1989), Museum für Völkerkunde Basel (1970), Nabholz-Kartaschoff (1970, 1986), Okada (1958), Peacock (1977), Peebles (1982), Pence Britton (1938), Rogers (1986), Rouffaer (1901), Schneider (1975), Schulz (1988), Sheares (1987), Singh (1979), Singh & Mathey (1985), Smith (1924, 1924), Solyom & Solyom (1973, 1979), Start (1948), Steinmann (1925), Sumadio (1976), Tenri Sankokan Museum (1981), Tsunoyama (1966, 1980), Turnbull (1982), Van Stan (1967), Völger & Weck (1987), Vollmer & Gilfoy (1981), Watt (1903), Zeller (1907)

Working Instructions:

Battenfield (1978), Dendel (1974), Donner & Schnebel (1913), Haake (1984), Heinze (1969), Houston (1975), Lammèr (1975), Lechuga (1979), Maile (1963), Mijer (1928), Nakamo (1982), Proud (1965), Rachman (o.J.), Rangkuty (o.J.), Reichert (1984), Spée (1977), Tidball (1957), Ursin & Kilchenmann (1979), Van Gelder (1980), Vesper (1922), Zechlin (1966)

Films:

Mylius (1979), Ramseyer & Ramseyer-Gygi (1979), Scholz (1974, 1974), Schuster & Schuster (1980)

General, Historical:

Altman (o.J.), Basilov & Naumova (1989), Beauvais-Raseau (1770), Boyd (1974), Brinckmann (1892), Bunting (1980), Grothe (1912), Hambruch (1929), Holz (1980), Jaques (1950), Jean-Richard (1968), Jenny (1919), Kreischer (1907), Lancet-Müller (1967), Lewis (1924), Metha (1951, 1961), Moss (1979), Noma (1977), Okada (1958), Osumi (1963), Pfister (1939), Raaschou (1967), Réal (1923, 1977), Rowe (1985), Schneider (1987), Schuster (1965), Schwartz (1962, 1967), Seiler-Baldinger (1986), Steinmann (o.J., 1958), Storey (1974), Strickler-Streiff (1925), Swallow (1987), Talwar & Krishna (1979), Timmermann (1984), Vuldy (1987)

Fabric Processing

Classification:

Emery (1966), Seiler-Baldinger (1979, 1991)

Analysis:

Cousin (1972), Deuss (1981), Hald (1980), Kent Peck (1957, 1983), La Baume (1955), Lothrop & Mahler (1957), Mattern-Pabel (1981), O'Neale (1942), Schlabow (1976), Snow & Snow (1973), Ullemeyer & Tidow (1973), West (1980), Zechlin (1966)

Ethnography:

Cousin (1972), Deuss (1981), Dürr (1978), Kremser & Westhart (1986), Sedlak (1987), West (1980)

Folk Art:

Johnson (1985), Mattern-Pabel (1981), Müller (1957), Nixdorff (1977), Reichelt (1956)

Archaeology:

Bender-Jorgensen & Tidow (1981), Bird & Mahler (1952), Cherblanc (1937), Hägg (1984), Hald (1980), Hellervik (1977), Hundt (1960), Kent Peck (1957, 1983), King (1956), Lothrop & Mahler (1957), O'Neale (1942), Pedersen (1982), Renner-Volbach (1988), Schlabow (1976), Ullemeyer & Tidow (1973), Weitlaner-Johnson (1977)

Collections:

Dürr (1978), Nixdorff (1977), Renner-Volbach (1988), Schlabow (1976)

Working Instructions:

Dillmont, de (1902), Snow & Snow (1973), Zechlin (1966)

General, Historical:

Fontaine (1986)

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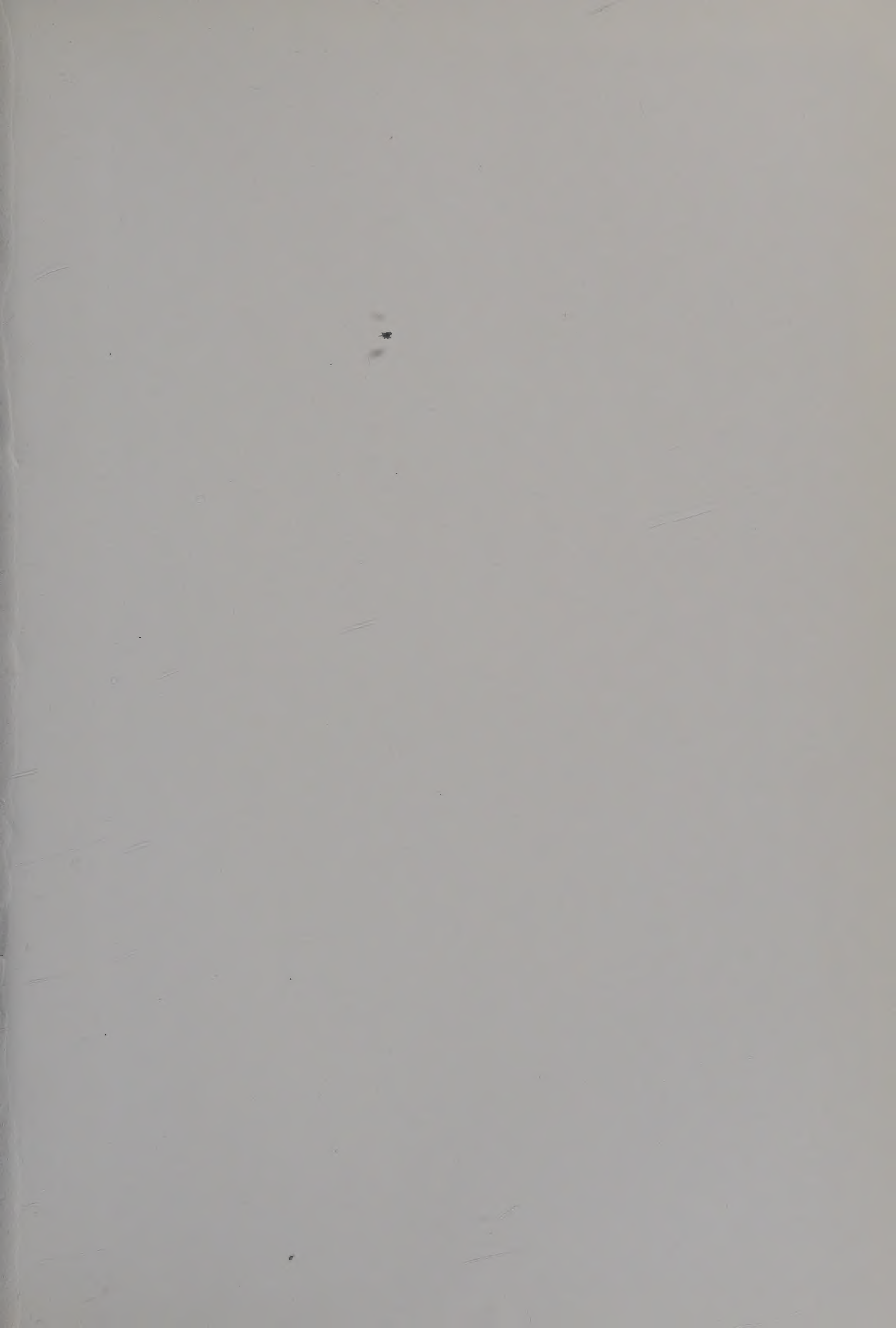
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